



The Forum, Rome.

BORROWING IN ARCHITECTURE.

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YOU will agree with me, perhaps, that the question of borrowing in architecture is of particular importance at the present time. Borrowing is carried on nowadays on so extensive a scale that it may be said almost to constitute itself the art of Architecture. Our knowledge is much wider in these days than ever before, the whole world and its history are so much more open to our scrutiny, that to ransack the ages and spoil the climes is no longer a metaphor. We do it.

And, together with this wealth of material provided for us, there has grown up a corresponding catholicity of taste which encourages us to welcome all experiments, if not with enthusiasm, at any rate with equanimity. Nothing nowadays seems to us foreign or far-fetched. We greet with the same gentle resignation an hotel like a French château, a palace designed for the Emperor Augustus, a Tudor Town Hall, a mediæval church, or a Byzantine cathedral. Are such unrivalled opportunities for borrowing all clear gain, do you suppose, or are there any drawbacks or limitations implied in the practice?

What, to begin with, does the word "borrow," applied to architecture, mean? I ask because in a recent newspaper controversy in which I played a humble part I found it often used as if it meant the same thing as assimilate. Why should we not borrow? I was asked. All the best builders had always borrowed. It was even a sign of vitality in art to borrow, so that the more we borrowed the better.

But, as a matter of fact, the vital styles have never borrowed. They have assimilated—that is to say, made like to themselves foreign bodies, which have lost their own identity more or less in the process of absorption and gone to nourish and strengthen the assimilating styles. But that is a very different matter. The fellow-word to "assimilate" is "digest." You could speak of a hungry man assimilating or digesting a beefsteak, but certainly not of his borrowing it.

Here lies the difference. The thing borrowed is not assimilated at all. It is not made like

anything else, nor does it lose its own identity, nor does it even become the property of the borrower. Its very name asserts its foreign origin, together with the expectation that it will one day be returned and that the use of it is only temporary.

You will see how this applies to architecture. Architectural features which have been assimilated have been so much food to the assimilating style. Architectural features which have been borrowed have remained mere foreign accretions stuck on, superficially adhering; and so far from nourishing anything, they have always tended to cripple and weaken the vitality of the style they are affixed to, much as ivy saps the life of the tree to which it clings. Finally, if they come in sufficient numbers, they kill the existing style outright, and then they proceed to form a style of their own, composed altogether of borrowed features, in which the principle of life is extinct.

So, when we are invited to borrow on the plea that all ages have borrowed, it seems necessary to distinguish. Creative epochs, in which art and life are in touch with each other, assimilate but do not borrow; non-creative epochs, in which art has lost touch of life, borrow but do not assimilate. It is with the process of borrowing, not with the process of assimilating, that we are concerned to-night, and particularly we want to discover what have been the consequences of borrowing on those styles which entered upon the practice.

If you will glance at the history of architecture, as we know and use it—from Greek days onward, that is to say—you will perceive that downright flagrant borrowing has twice been resorted to as a source of ideas and as a substitute for creative effort. The first time was when Rome borrowed from Greece; the second time was when Europe borrowed the resulting mixture from Rome. The first of these episodes I shall touch on briefly. All I want to do is to point out that at the time Rome borrowed from Greece she was, as a matter of fact, developing a style of her own, effective, original, and of great promise, and that the borrowing process certainly acted as a check upon this.

No one can study the Roman national character, together with the architectural features in which that character instinctively expressed itself, without perceiving that the true Roman idiom was the arch. Naturally when left to herself it was to this she inclined. This aqueduct (Fig. 1) is pure Roman. Does it not contain the promise of great developments? It is much more than rude work. Its splendid masonry—for masonry is the basis of all architecture—and the powerful articulation of the arches are full of promise. You would say that here was a people whose hold upon the arch was of a kind that would expand into a great style of arched architecture. To my mind the most characteristic and noblest structural works of the Romans are of this kind—are, that is to say, their aqueducts, bridges, drains, and roads. In these they were themselves, and the qualities which are discernible in these—a stern simplicity, a sense of practical purpose ennobled by a correspondingly direct treatment—may often be dimly apprehended behind the Greek additions to their more ornate buildings.

This was where the Roman promise lay, and that promise was identified with the arch. I will ask you to remember this aqueduct as we go on. A great critic, speaking of Byron's poetry, praised its "splendid and imperishable excellence of sincerity and strength." It is this splendid and imperishable excellence of sincerity and strength which turns a piece of unadorned and almost rude building like this into noble architecture.

We will see what became of those qualities. This triumphal arch (Fig. 2) is a characteristic bit of fully developed Roman architecture. The arch-principle—the real Roman—is hidden away in the middle of it, half suffocated, thwarted, powerless to develop; while the surface and outside are occupied with Greek features, true borrowings, you will observe, not assimilated and never to be assimilated, foreign in their very nature and merely serving to choke the vigour and life out of the structure they adhere to.

Let us look into this a little farther. There are high authorities who affirm that the Greek element in Roman work is to be accepted as mere decoration, not impeding the free articulation of Roman ideas. Sir Thomas Jackson takes that view in his book on Byzantine and Romanesque Architecture, but, with all respect, I find it difficult to follow him. After admitting that "ornament is indefensible when

it falsifies or conceals" the construction, Sir Thomas adds that "to the latter charge, at all events, the Roman architect need not plead guilty; his wall decoration by columns and entablature deceives nobody."

I cannot help thinking that the author is here inclined to endue people too readily with his own trained and practised power of observation. You will observe that in this, as in most Roman work, it is the ornament, the shaft and lintel, which does all the articulating, the arches being stuffed away into the gaps within them. [Fig. 3.] Who not familiar with Roman tricks would divine, save after examination, that the most salient features of the whole structure, the largest in scale, and those which outline and define its composition, are irrelevant to its construction, and, in short, are mere structural shams? One has been taught that decoration must be subordinate to the structural features, but

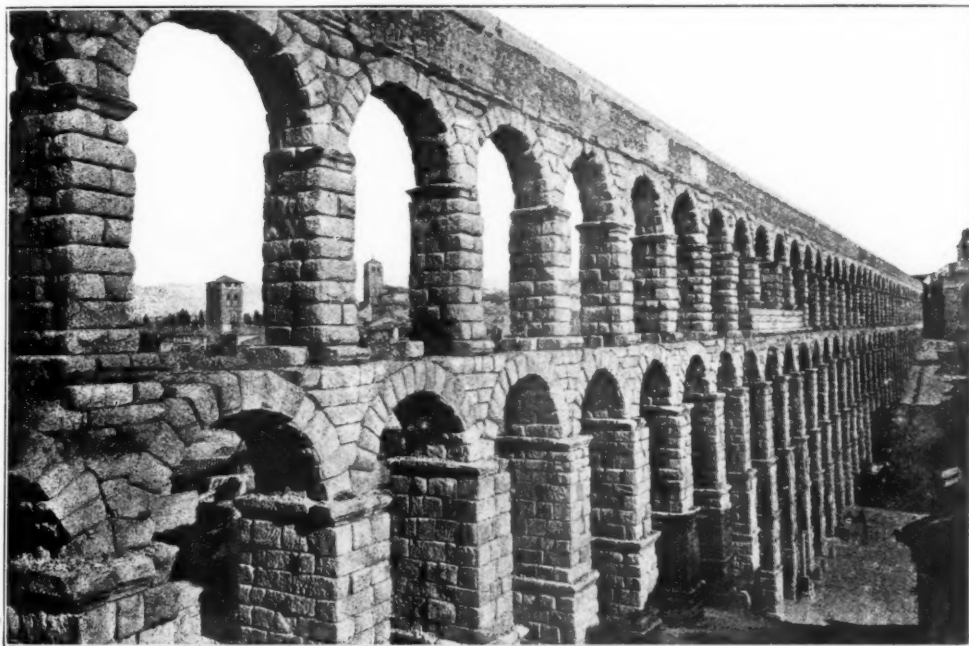


Fig. 1. THE AQUEDUCT AT SEGOVIA.

From *The Architecture of Greece and Rome*, by W. J. Anderson and R. Pléné Spiers [Batsford, 1907].

here it is the structural features which are subordinate to the decoration. Over and above that, however, what remains in any case sure and certain is that a scheme of decoration on so vast a scale, contrary in its own character to the constructive principle of the architecture, must tend to impede and thwart the free development of that architecture.

Let me dwell on this one moment, though to most of you it is familiar ground. Typical Roman buildings are made up of a core of masonry which is Roman and a veneer of marble which is Greek. The Roman core is arched, the Greek veneer trabeated, and it is these two principles which are irreconcilable and mutually destructive. They are irreconcilable, mind, not only outwardly and apparently, but inwardly, in what they are doing and in the force they are exerting. They represent respectively the active and passive principles in construction. The arch is active because the pressure upon it is not communicated direct to the ground, but is translated into lateral thrust, as it is called. I am explaining this for the sake of those here present who do not belong to the building profession and may never

have thought of the point. Press down on the rim of a child's hoop and the hoop will expand. Your vertical pressure is translated into a lateral or horizontal pressure. But a horizontal pressure, a



Fig 2. ARCH OF TITUS.

From *Bau Denkmäler des Alten Rom*, by Heinrich Strack [Ernst Wasmuth, Berlin, 1890].

pressure across the line of gravity, cannot be directly opposed by any natural force. It remains active. Thus a great arched building, a Santa Sophia or a mediæval cathedral, is a composition of activities. It

is all made up of the invisible pressures and thrusts and counter-thrusts of the arched vaults of nave, aisle, and choir battling together, and for all it looks so rigid is inhabited by forces which would burst



Fig. 3. THE COLOSSEUM, ROME.

From *Baudenkmäler des Alten Rom*, by Heinrich Strack [Ernst Wasmuth, Berlin, 1890].

it asunder like a lyddite shell were it not for the fact that they are matched to hold each other in check. That is the idea of arched construction. It implies the generation and subsequent manipulation of the activities latent in the arch principle. Trabeated construction, on the other hand, is passive. Down-

ward pressure is met by vertical support. The weight on the columns sleeps. No activity is generated.

This is why these two principles are incompatible. They do their work in different ways. Mix them and by no process of the intellect can you arrive at any clear idea as to which principle is doing what work. This is what is fundamental: this falsehood in conception, in idea. All architecture is reason and thought. You do not *see* the weight of the impending mass, nor the strength of the supporting column, nor the lateral thrust of the vault or arch, but you have an idea that these forces are there and of their direction and extent, and you embody your idea and give your idea shape in the structural forms we see. It follows that the more clear and true your idea is of the form's function the more clear and true will the form itself be. And so with the whole building; the clearness of your intellectual grasp of the play of forces which compose the structure will be measured in the rightness of its design and proportions. I do not say this is *all* that is necessary, but it is the first thing that is necessary. It is the indispensable foundation on which any genuine architectural merit must depend.

So the hope of development of any structural principle lies in keeping that principle pure, which is exactly what the mixture of Roman and Greek ideas renders impossible. These Greek borrowings, which adhere to Roman arched work, and here in the Parthenon encase it with a rigid straight-waistcoat of rectangles, are irreconcilable in character with the Roman structural idiom. What those forms were capable of in Greek hands is not to the purpose. In Roman art they represent the corruption of all that was healthy and genuine in it. "To some," says Sir Thomas Jackson of Roman architecture, "its utilitarian element may appear to degrade it to a lower level than that of Greece." Personally the utilitarian element is about the only thing in Roman architecture I admire, and I admire it because it is the only thing that is really Roman. Behind the Greek borrowings, behind the artificial powder and rouge which the fashion of the day applauded, one is, as I have said, conscious of a something in the background, a sense of masculine purpose and resolve, hidden away and made ridiculous: that excellent sincerity and strength we noted to begin with—which, allowed free play, might have produced in its own line as noble an architecture as any—brought to this, the life drained out of it, the power of development and growth curbed in it, and all demonstrably and obviously by the introduction and use of borrowed forms and a borrowed style of art.

Let us glance forward one moment before leaving this part of the subject. What happened to Roman architecture? The Romans never spoke out, never dared to be themselves, in architecture. And for its untruth to itself their architecture paid the penalty in the growth of a style of quite evidently artificial composition, a style which ignores the creative instinct altogether. I remember at Sbeitla, in North Africa, where the remains of a Roman town overlook from the slopes of the Atlas the vast distances of the Sahara, being extraordinarily impressed by the mechanical and Juggernaut quality in this architecture. Here, in this strange, remote land of palm and desert and fierce sun—here were the same old temples and triumphal arches, the same old capitals and entablatures and egg-and-dart mouldings and acanthus leaves all cut to the same pattern which had become a kind of architectural routine all over the Empire. And on the edge of the Syrian desert it is the same, and all over Europe. Wherever the Eagles went they built their eyries to the same pattern. The resultant uniformity gives one, no doubt, a great idea of Imperial discipline, but it gives one, too, an overmastering sense of the cold indifference with which the dwellers in all these countries must have watched the growing up of stereotyped structures in which there was absolutely nothing that they themselves could take an interest in or claim as their own.

These, then, are the two points which I believe are most noticeable about Roman architecture. First, that the system of borrowing which Rome adopted tended to stifle the exercise of the national creative instinct; and secondly, that as a consequence of this, that system tended to develop itself into a style, imposing enough in scale and magnificence, but essentially formal and mechanical; a style cut off from life, not recognising the life around it nor recognised by that life.

This is the first great example of borrowing which we have to notice. And now I come to the second instance—that is, the Renaissance. I shall deal with it only as it affected England, and I shall ask you to let me go back a little and examine the pre-existing state of things; because it is essential, if we would realise the influence and effect of the borrowing process, to appreciate first the nature of the existing style in England and its relation to the life of this country. We can do in this case what we could not so thoroughly do in the Roman case—we can analyse the character and estimate the value of the national style upon which the importations acted with certainty and precision.

But in order to do this it is necessary to bear in mind the great silent revolution in thought and in ideals which was taking place in the fifteenth and sixteenth centuries in England, and which was itself effecting a like revolution in the national style of building. Illustration is always the quickest explanation, and a glance at a pure Gothic structure will save many words. [Fig. 4.]

Everyone has felt the character expressed in this kind of architecture. The spiritual fervour, the rapture of adoration in which the style is steeped still appeal forcibly to all of like temperament. It is still the religious style *par excellence*; and that not because of its past associations, but because naturally and instinctively people recognise in the upward rushing lines and ribs of stone a visible incarnation of the dominant spiritual impulse. As it stands, the architecture is a perfect expression of the life of its age. All the characteristic, strongest marked impulses and institutions of the age find in it their embodiment. The spirit of chivalry, the spirit of asceticism and entranced contemplation, the spirit which still lingers in the lonely deserted cells of monks and anchorites, the spirit which strewed the roads to Palestine with the dead of both sexes, this spirit still utters itself in the incredibly tall vaults and fearful vigour of the ascending lines, no less than in the narrow and cramped proportions of early Gothic architecture. Nothing can be more vivid than that expression of life; but turn a century or two and you will find both the life and the expression of it changing. You will find springing up all over England during the fifteenth and sixteenth centuries a shrewd and matter-of-fact temper, very practical and with a highly developed sense for material considerations. Authority and importance, you will find, are in process of shifting from knight and monk to hard-headed business men, yeomen and tradesmen. "The whole interest of the fifteenth century," says that very keen-sighted historian, Mrs. J. R. Green, "lies in the life of very common folk—of artisans and tradesmen in the towns, and, in country parts, of the farmers." This century, she adds, created "a whole class of men throughout the country trained in practical affairs, doing an admirable work of local government, active, enterprising, resolute, public-spirited, disciplined in the best of all schools for political services. If there was no great writer, the new world of the middle class was patiently teaching itself, founding its own schools, learning its primary rules of etiquette and its simple maxims of morals, reading its manuals of agriculture or law or history, practising its Latin rhymes, and building up in its own fashion from new beginnings a learning which the aristocratic class had been too proud, too indifferent, or too remote to hand on to it." The same authority goes on to point out how now for the first time "the burghers began to perform in the national economy the work which in earlier centuries had been performed by the great monastic societies." "The extension of trade and manufacture had fallen into their hands; they were busied in the gathering together and storing up of the national wealth."

Here you have a glimpse of the change that was going on, the change in mental outlook from the spiritual to the practical. This, you will observe, is a national affair. What we are looking at now is the *English* Renaissance, the Renaissance before, for us, it became mixed up with any Italian ideas or classic expedients whatever, when it represented no more than that turning from the things of heaven to the things of earth which was common to it in all nations, and, in all nations, was the first cause and origin of the movement.

I should like to emphasise this point: granting that the Renaissance was, as it is called, an *intellectual* awakening, nevertheless it is possible in considering it to overdo the part played by intellect. There is something, there is an influence at work in the heart of the movement more fundamental than

intellect. I do not think that the event we have been looking at—the awakening, I mean, to a consciousness of the practical importance of material things—can very well be called an awakening of the intellect; nor do I think that the men who carried it out, the yeomen, tradesmen, merchants, farmers, squires, and artisans of the fifteenth century could with any justice be called intellectual. This indeed was the difference between the movement in England and the movement in Italy. In maturer Italy, Italy with a long past and ancient civilisation behind it, Italy in which the barbaric element represented rather a kind of top-dressing than the body of the soil itself—in this Italy intellect responded to the mundane appeal with the utmost promptitude, the consequence being that the Italian Renaissance put on, with a fascinating alacrity, all the manifold beauties and graces which belong to an intellectual interpretation of the universe. In England we missed that. The mundane movement in England throughout the fifteenth century, and as long as it remained a national affair, was in the hands not of scholars and philosophers and poets and artists, but of merchants and shopkeepers and yeomen-farmers and artisans. It may, however, be said of these that their grasp of the actual, though lacking in discrimination and sense of values, was even more vigorous and tenacious than that of their rivals, and afforded promise of correspondingly important results when the time of intellectual maturity should have arrived.

That, so far as I can indicate it in a few words, seems to be the nature of the revolution which was now taking place. Now let me ask you, looking still at life and not yet at architecture, what will be the needs in building of the new society? The old spiritual fervour has gone out of life; therefore the passionate verticality which in architecture embodied that sentiment must go too. What will take its place? Figure to yourself the life of that age, its human interests, its sociability, its civic pride and well-being, its growing regard for comfort and convenience; of course, what is wanted in the new architecture to suit the new mood is breadth, amplitude, spaciousness. This was what the mental revolution we have been describing meant to art. This was the demand it made.

And you know how it was met. I will mention but two of the main constructive features of the new style: the arch and the vault. The tall pointed arch was bent over at the shoulder to form the horizontal Tudor arch, while the steep vaults were flattened and their ribs spread out in concentric circles, like ripples on sand, to form the vaulting which we know as fan-tracery.

These were the methods, bold, simple, reasonable, which our English builders proposed for meeting the new situation; and it is remarkable that the obstinacy of the national character and the pertinacity with which it stuck to its own methods, did enable it to do here what was done nowhere else in Europe—namely, to evolve a Northern style of Gothic on horizontal lines—that is, on Renaissance lines. Tudor is Northern Renaissance. It is, that is to say, the mundane spirit expressing itself in terms of Northern art, and it constitutes, as it seems to me, by far the most definite and important contribution that England has ever made to the history of architecture.

We have now reached the point where the second great borrowing epoch begins. You will see that there is one difference between it and the same point in Roman history which is worth noting. I suggested that the Roman borrowings concealed, and at the same time hindered, a genuine Roman style. That is, I think, true; but how far such a style was organic and how far only rudimentary is matter of speculation. In the case of England it is not matter of speculation. At the time our borrowing began there was, as we know for a fact, a native style in full blast; a style which was answering the new needs of life adequately and vigorously; a style which justifies its claim to the title of style by the consistency and coherence of its constructive expedients. There was no question of English architecture being exhausted or incompetent. On the contrary, it was full of vitality and invention. It was setting itself to solve the problems of the age with so much success that actually the things it did in that manner remain unapproached to this day. I think, if we took a referendum on it, that would be the verdict. The ideal of architecture has not changed. It is still for breadth and spaciousness. But nothing that has been done on those lines since the seventeenth century,

with the help of all our science and archaeology and research and unlimited wealth, can compare, in the public and national estimation, to the results which the Tudor style in its few years of life



Fig. 4. CATHEDRAL OF REIMS.

had already achieved. The great Tudor mansions and manor houses are for beauty and comfort at this very hour unrivalled. The Tudor civic and municipal buildings, Tudor colleges (witness all Oxford), Tudor fan-vaulted churches are each in their own sphere the best that we have done. Such was the

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performance and such the promise of the style which at that time held the field in England. Yet this indigenous style, in spite of its apparent vigour, grew up under the shadow of an imminent danger. Almost from the first it had to stand a siege. There can be no doubt that for once in a way, in the development of this new style of hers, England's proverbial inaccessibility to ideas stood her in good stead. All the time she was working out her own solution she was keeping another solution at bay. There lay her advantage over France. France would certainly have worked out a spacious style of her own (there are plenty of signs that she was on the way to it), more or less on the lines of Tudor, had she been able to stave off the Italian solution. But she could not do it. The general desire for breadth and search for breadth in architecture were bringing all Europe in sight of the classic mode of construction. Italy, naturally enough, was the first to seize upon it. But it met, or seemed to meet, the need of the age so admirably that, identified as it was with Italian culture and the new ideas, it was swiftly adopted by other nations. England alone—impervious old England, who has never had much use for ideas—stuck doggedly to her task of manufacturing her own breadth in her own way. She effected something, as we have seen. She really did construct the only Northern spacious style that ever has been constructed. But the invader was too strong for her. Little by little, filtering in here and there, fixing first on decorative design on the plea of merely enriching the native style, the Italian ideas crept in. But the real fight was not over matters of decoration, but of construction. The real struggle was between those two characteristic structural features, both horizontal in their nature and in each of which is contained the germ of a style, the Tudor arch and the Latin architrave.

I am not going to follow the details of the combat. One can narrow down the view to the difference between Elizabethan and Jacobean. Elizabethan is still English, because it retains the English work. Jacobean is Latin, because it uses the Latin architrave. It was with the final victory of the latter that the great borrowing epoch which still continues set in.

Here, then, we stand at what journalists call the parting of the ways: with a self-created national style behind us and a borrowed one in front. Certainly in some particulars the situation is very like what it was in the Roman era. An arched style in both cases is meeting the dangerous attack of that feature in which more than any the clean-cut intellectualism of the Greek genius has embodied itself. The result of the struggle was in both cases the same, and in some respects I think the after consequences have not been dissimilar.

Compare the two instances: neither of them, you will see, even attempts to assimilate. Both are examples of borrowing. The Roman style was not taking from the Greeks anything that it needed, that was like to itself, that harmonised with its own character. It was not the natural instinct and appetite of the Roman style which led it to adopt these expedients. The invading features were in marked dissonance with existing methods, and what brought them into use was no sense of artistic fitness but a vague respect for Greek culture and Greek ideas. It was in the Greek world, remember, not in the Roman, that there reigned that perfect mental lucidity which is the thing of great price in the classic epoch. In the Doric temple the Greeks had evolved the purest image of intellectual power that the eyes of man have ever looked upon, and though others might not quite understand it, yet its influence was felt. People were impressed by the idea that the Greeks knew what they were about, that they had reasons for doing what they did. This, as you know, is the rarest possible thing in art, to have *reasons* for doing anything; and the perception that the Greeks had reasons impressed everyone very much. So the Greek prestige spread, and it was this prestige which brought about the introduction of Greek structural features. They were held to be the mark of a superior culture, and it was a sign of refinement and an enlightened education to indulge them. The patrician class especially exhibited what they were pleased to think of as a fastidious taste in the appreciation of Greek ideas, and Greek architects were soon employed in designing porticos and colonnades for their villas.

Word for word that applies to the coming of classic into England. The native English style had no use for the stuff, was totally incompatible in character with it, never did even attempt to assimilate

it. But it came backed by the prestige of Italian ideas and Italian culture, with the whole weight of the Renaissance behind it. It became in consequence the mode in English aristocratic circles, just as Greek had in Roman, and over came the Italian architects to build for English kings and nobles, just as the Greek architects had come over to build for Roman emperors and patricians.

And so, too, in both cases this arbitrary transplanting of foreign forms into the midst of a national style had precisely the same result. It ended not in nourishing and invigorating, but in checking and finally extinguishing the national creative impulse. That really is a self-evident fact, at least in the case of England. It is admitted, it is indeed patent, that the style we were just now glancing at, with all its vigorous expedients resulting in the thoroughly English, thoroughly coherent, Tudor architecture, was destroyed and put an end to by the classic invasion.

It is more difficult to gauge the ultimate consequences and after-effects of such an invasion. I pointed out to begin with that foreign features transplanted bodily into another country were apt to kill the indigenous style; after which, as I said, thinking chiefly of the case of Rome, they come together to form a kind of dead style of their own, composed of transplanted forms fitted together without any interior impulse of growth and vitality. I think there is a good deal in that so far as Rome is concerned. No doubt her domestic architecture must have offered a field for variety, and no doubt national character will persist in seeking opportunities for self-expression; but I am sure no one can study Roman architecture—chiefly certainly in its great buildings, its temples and amphitheatres and palaces, but also to some extent in its villas and fashionable towns, like Pompeii—without realising how very much a matter of automatic routine the art had become. It is not only that the same designs are everlastingly repeated and the same structural features and the same ornament and decoration perpetually reproduced; but the actual work itself, the cutting of the mouldings and sculpture of foliage, hair, and drapery, is so lifeless and automatic as most indubitably to suggest a style which has been sapped of all inward growth and vitality.

It would be a long and difficult task to trace the parallel influence through English art. I shall not attempt that task, but will leave it to your consideration. But in turning from it, let me point out to those who would undertake it the necessity of distinguishing between broad, general influences and more or less partial and superficial exceptions. It would be easy to point to examples of infinite individual variety, and perhaps even to find some traces of the expression of national character in later English architecture. But is there not another influence, persistent and ineradicable, which always makes, like a current, in the direction just now indicated, the direction taken by Roman art towards a mechanical composition made up not of growing but of dead forms? It is natural, mind you, that large importations of foreign forms should end in this, and are there not signs round us that our large importations of classic forms are drawing us in that direction; that that is their bias? I recalled just now the feeling I had at Sbeitla and elsewhere of the incompatibility of Roman work with any kind of human regard or interest; of its evident total separation from human life. Well, sometimes, walking down Parliament Street among the Government offices, or looking at the pilasters and pediments of some great modern Corinthian structure, I seem to feel over again the same emotion, my mind seems to be invaded again by just that consciousness of the unutterable deadness of the thing looked at, as I felt when I watched the ruins of the Roman temples on the edge of the Sahara.

Is there not this tendency in modern architecture; this tendency to make, as it were, an artificial style out of the alien forms we have amassed? One thing you must often have noticed, I mean the inevitable structural truth and sincerity of the living styles of architecture, how such styles always used constructive features *as* constructive features, in their right places and for their right purposes as if they had grown there, just as living plants or animals develop their limbs and members, life itself being the guarantee of right development. It is otherwise with borrowed forms, which are often used in a quite arbitrary and make-believe manner, not structurally at all, but as mere surface

appearances: after the manner of, in short, the Roman use of Greek forms, not to do the work, but just used to look at as a sham and a show.

I wonder, if we went up and down London, if we should find anything of that sort going on, any of our classic borrowings used not structurally at all but merely as dead things, stuck on to look at? Only the other day I came upon a report of a speech by Mr. Maule, late headmaster of the London School of Architecture, delivered to the Birmingham Architectural Association, and my eye lit on this sentence: "Was there any reason in the senseless reproduction of meaningless features, which had long since lost any structural reality, and were mere atrophied remains of some ancient structural form?" You can judge better than I can how much truth there is in that, and whether the Corinthian gewgaws which are shoved up on the fronts of buildings are realities or shams. All I want to do is to remind you that a tendency to this kind of use, if it should happen to exist, is a natural characteristic of that dead architecture which people sometimes construct out of remnants borrowed from foreign sources.

No more terrible charge than that can be brought against any architecture. I pointed out, in dealing with the false construction of the Romans, that the only thing which in the long run keeps architecture straight is constructive truth. Where and of what kind are the stresses and strains and pressures of the structure? Let them speak. They are the architecture; and the clearer they speak the more articulate will the architecture become. When our rude forefathers stuck on end their clumsy monoliths, on down or moorland, with rough blocks balanced across them, they were already groping after the column and the lintel. And, as reason grew, as the fog of ignorance lifted and the mental image of the forces at work shone clearer in men's minds, so out of the rugged Stonehenge boulders the forms of column and architrave slowly emerged. It was this idea of truth to duty which has presided over the evolution of structural features and which still maintains and preserves them. The thought is common that it is just this performance of allotted duty in Nature's scheme which preserves in all things their symmetry, beauty, and life. "Thou dost preserve," you remember Wordsworth says in his Ode to Duty—

Thou dost preserve the stars from wrong;

And the most ancient Heavens, through Thee, are fresh and strong.

And so down to the tiniest objects the law holds; and it applies, too, working through man's reason, to the forms which he creates. Forms which embody their functions have an eternal sanction. Forms which outrage function, or which pretend to be fulfilling a function which they are not fulfilling, have the lie in their soul.

Yet though this law is so fundamental, there is none more readily lost sight of in an epoch of borrowed forms. In both the great borrowing periods we have been looking at the case has been the same. A core of Roman concrete in the one case was plastered over with alien features, not used constructively, features which were a sham, and which, because they were a sham, could come to nothing themselves nor let the interior masonry come to anything. We, too, have a wonderful concrete, and who can doubt but that, like the Roman, it is capable of development? If it is good building material it is good architectural material. Indeed, it is evident at a glance that both structurally and in the chances it offers of surface decoration it has great opportunities. What hinders it? Why, the misapplied borrowed features with which it is encumbered—features which, because they are shams, pretending to structural uses which they do not really perform, can come to nothing themselves nor suffer the real building material to come to anything. We do not dare to speak out in architecture, to take simply our material and our necessities and fit the one to the other. We are afraid of being ourselves, and we are paying the penalty that Rome paid long ago, in the rise of an official and stereotyped style cut off from human interest and from human life.

I will venture to tell you in three words where, in my humble opinion, the risk lies. The classic style is admirably adapted to the setting and solving of intellectual problems. Its values

are definite, and the very fact that it is not mixed up with any vulgar sentiment of any kind make it all the better vehicle for technical calculations. It is, in short, a first-rate professional medium. Besides that, the architectural profession itself is a big one. There are thousands of architects, quite enough, with their schools and institutes and newspapers and associations, to form a consolidated body of opinion. Is it not easy to conceive such a body, armed with expert and exclusive knowledge, running architecture on a professional basis with classic as its professional style? That is the danger. It is easy enough, when your profession is large enough to generate its own praise and blame, to find that praise and blame sufficient; to forget how much more than merely professional a living art always is. I have known more than one architect enthusiastically sure that he was engaged on vital works of art, and all the time I knew—I could not *help* knowing—that he was only engaged on professional experiments. No one who has ever felt what the art of architecture has been, and may be, and ought to be, to life, will say that this danger—the danger of the art becoming professionalised—does not exist at present. It exists. It is the last and deadliest danger that follows on the adoption of borrowed forms of architecture.

DISCUSSION ON MR. MARCH PHILLIPPS'S PAPER.

MR. REGINALD BLOMFIELD, R.A., *President*, in the Chair.

PROFESSOR W. R. LETHABY [F.]: It is a great pleasure and honour for me to be allowed to propose a vote of thanks to Mr. March Philipps for what we shall all agree—however much some may disagree with the substance thereof—is a most delightful lecture in form, delightfully smoothly written, and said with charming humour and seriousness. There are scores of things I should like to touch on with reference to what he said: one is the “Juggernaut style of Rome.” The phrase goes to the root of it! One has seen it in scraps all about Europe, from Rome itself, though not so markedly there, but where, in its provincial barbarities, at Trèves and Cirencester, the ultimate Juggernautness of the thing came out—the simple brutal rudeness, the tyranny of the style. But still, the reasoning and the sympathetic putting of these things do not convince all, because we have a great division of spirit. Of course many of us love the tyranny of style, and there is a great body of opinion which would impose a tyranny of academic style upon us. It is extremely difficult for me to speak on this, because I agree so entirely with Mr. Philipps, and we have a disinclination to bring our hearts and our intellects out of their cages too often. We have to protect ourselves with a hard shell; we bring our shells here, and at most of our meetings we rattle up against other shells. While congratulating Mr. March Philipps I think I can fairly congratulate this Institute also on having shown a liberality of spirit in asking him here. I can hardly conceive that many corporate institutions would do a like thing. I can hardly conceive the official Law Society, whatever it may be, asking him to write a paper on “Joking Judges,” for instance. So I do think we have shown

a certain generosity. But even in this generosity we know how to protect ourselves fully. We knew exactly what he would say; we know exactly what we shall say afterwards. We say: “It is Ruskinism, and Ruskinism is all rot.” “That has been proved for a dozen years,” we say; “that is settled.” And since a fortnight ago we have been told all about art. Art is “significant form”: that is the last word; and so on, and so on. Really what we think is that “art is the work of artists; and we are artists, and we do it.” There is one consideration I would like to offer to Mr. March Philipps himself, and that is, that we architects, too, are a part of life; and it is the life behind the architects that I wish very much he would bring his fine thought and inferences to bear upon. We architects are a part of life. Only three nights ago I dreamed I met an older architect, to whom we all more or less look up. And I was speaking about this business to him in my dream, and he said “There is no going beneath the ground plane.” As in dreams we think things are wonderful, I thought “What an amazing phrase! That sums up the whole business, and is couched in the most perfect form; it crystallizes all architectural wisdom.” I knew he meant you cannot go outside the stream; you are yourself part of the stream; you cannot go outside environment; you yourself are conditioned by it. And as a matter of fact we architects are changing all the time; changing every week and fortnight. In the last three or four years, for instance, we have had a great outburst of authority. Authority is upon us, and we architects respond; we are all for authority. And even now, so quick in response are we that we introduce forcible feeding in our education. That

is one point I would make. We are a very composite body. Our consciences are divorced from our needs. We knew very much what Mr. Phillipps would tell us, but it is not much good. If, however, he will alter life outside he will find how quickly we architects respond to it. We people who would draw lessons, as Mr. March Phillipps did, from history, are met with the common retort, "Oh yes, you idealise the past," and then they upset some trivial facts of our history or archæology. But we know we do not idealise the past; we see it clearly. We know, as a matter of fact, that an age which produced beauty must in itself have had a beautiful life. No one can gainsay that in his heart. Further—again I address myself to Mr. March Phillipps—it is the deadness of our town life which produces the deadness of our architecture: the unutterable deadness which has come over England in the last forty years, the absolute stagnation and daily dying of the towns up and down the country. I was surprised about three weeks ago at seeing an article by a hardened political economist—a man whose name we do not mention here—who managed to miss his train on a drizzly day at Oldham, and he had to hang about the station for an hour. And in that hour something happened to him. Having nothing else to do, he began to think. And that political economist saw Oldham, and it came home to him that that was England; that there were dozens and hundreds of these Oldhams all over England. England is becoming like Oldham. Now until we heighten the life of such towns and can get them to rebuild themselves, and put themselves into order, and clean themselves, nothing will happen to architects or to anybody else. But in the rebuilding of our towns, if we could set about it, we might find some vitalising principle in our architecture. I am merely applying Mr. March Phillipps's own view that architecture is life; and if we can begin to live in our towns we shall instantly again have live architecture in our towns. I remember myself how beautiful were our towns throughout England forty years ago. In the poor little town in which I lived no vulgarity had touched it forty years ago; it was a thing which had grown; it was a work of art and beauty, a work which Turner would have painted. But now it is wrapped round with railways, and exploited and miserified, and the shops have been turned into emporiums for picture postcards. It is that which conditions our architecture; it is to that I would love to turn Mr. March Phillipps's attention, if I could. Until the spring of life bursts out in our towns, what does our architecture matter? Nothing at all until some public work comes about to give us a tradition. We have, in the meantime, merely to satisfy the whims of generously minded employers. We dine at their tables, and hear their views on politics, and swallow their caprices year in and year out; and until we have a life independent of that trivial hanging-on, no architecture is possible. In fact, one

of the most important things in modern architecture as she is done is the Art of Dining Out.

MR. E. B. HAVELL: The pleasant duty has been assigned to me of seconding the vote of thanks for the most admirable and lucid lecture we have just listened to. I think Mr. March Phillipps's main argument is quite incontrovertible. An architectural system based upon borrowing, either as a constructive or a decorative principle, is as prejudicial to healthy artistic growth as a persistent habit of borrowing from one's neighbour in terms of pounds, shillings, and pence is contrary to sound domestic finance and harmful to social amenities. Perhaps the long time I have lived in India inclines me to look upon these questions from a subjective rather than from an objective point of view. Subjectively the vital issue is, not whether the buildings of our time express truly the spirit of the age, or please the public as much as the Parthenon pleased the people of Athens, or the Pantheon the people of Rome, but whether the methods by which they are produced are calculated to develop to the highest possible degree the creative faculties which are in all of us, architects, craftsmen, and the lay public. If so, our architecture is national art in the highest and fullest sense; if not, we are wrapping up our talents in a napkin and consciously or unconsciously neglecting some of the highest faculties of our human nature. It is beside the mark to argue that our methods of building are similar to those of the Romans, even if we admire them. It would not alter the logical position if it could be shown that our standard of architectural ethics is as high as that of the Greeks. We live in the twentieth century, not in the fourth century B.C. We are not meant as human creatures always to walk backwards with our eyes fixed on the past. There is the familiar argument that the classic tradition is ingrained in the British constitution and has become part of our intellectual birthright, so that architects and other artists have as much right to draw upon it as they have to draw cheques upon their own banking account. But is what we call the classic tradition, in the true sense of the word, either national or classical? Or is it simply a pedagogic formulæ which stunts the imagination of the male Briton from the time he is put into knickerbockers until he leaves school or the University? Did the Greeks attain to their high intellectual and æsthetic culture by the methods which we call classical? Did the young Greek compose odes to Pallas Athene in impeccable Cretan or Egyptian hieroglyphs, or rack his brains over barbarian syntax and grammar? Did the Greeks learn to draw from plaster casts of the antique, or even from the original sculptures of Phidias or Praxiteles? Did they collect art treasures from all quarters of the earth, lock them up in museums and galleries and leave the artistic intelligence of their children to be dried up in school or to take care of itself? Certainly not. Greek education was

not a system of mental gymnastics, but a careful training of the innate creative faculties through the finest culture of the æsthetic sense. In this matter British architects and artists generally are only victims of a pedagogic tyranny for which they as artists are in no way responsible. Mr. March Phillipps is doing a great service to art by raising discussions on these questions. I only wish he would boldly direct his attacks on the enemy's centre—the public school and University system—and try to persuade all the Associations of architects and artists in Great Britain to join forces with him. It is our sham classical education, and especially the neglect of the intuitive creative faculties in children, which are mainly responsible for the decay of our national traditions in art, architecture, music and the drama. When the classical obsession is relegated to its proper place in our educational system, the technical methods of architecture which now create an artificial barrier between the craftsman and the architect can be more easily improved. We can then take British art out of the ornamental flowerpot into which the Renaissance removed it, and plant it again in its native soil.

MR. H. V. LANCHESTER: As a piece of design for which I am (in part) responsible has been put in the pillory before you for some five minutes, may I not claim to occupy a few moments in reviewing some of the suggestions made to us? With regard to the particular design in question I have already in this room made my defence and will say no more upon that now. Mr. March Phillipps has certainly given us much to think about, and the question is whether we are altogether wrong in following the traditions which we most of us accept at the present time, whether the traditions of the Renaissance are wrong, and whether we should not go back and pick up those of the Tudor period. I daresay, as Mr. Lethaby has pointed out, it is simply stated as giving us Ruskin and no more. But there is a little more than that. If we were going back to the Tudor tradition—I do not suppose we are, but if we were—are we satisfied that the Tudor tradition represents what we want to-day? Does it represent the spirit of to-day better than what we have got at the present moment? I very much doubt it. I am not altogether satisfied with what we are doing at the present moment, and I hope that in the future we shall be able to do something very much more vital, and be inspired to much higher flights than most of us are at the present, owing to the attitude of the callous public. But I do not think that the tradition which Mr. Phillipps forces us back upon is any solution of the difficulty. I do not think that Tudor, with all its genius—because there was immense genius in the Tudor work—does represent the spirit of the present age by any means as nearly as the best work that has been done during the last two centuries. I will add no more, except to thank Mr. March Phillipps for his very interesting paper, and to ask him really to see if he cannot reconsider his position with regard to

the merits of Tudor architecture as adapted to the demands of the present day.

MR. EDWARD WARREN, F.S.A. [F.]: I have listened with the greatest possible interest to Mr. March Phillipps's Paper, a great deal of which seemed to me to be incontrovertible, and much of which I recognised as the obvious truth. I think the trend of the Paper was extremely wholesome for architects. It was as bracing as "eight hours at the seaside." It is a very good thing for us to have these home thrusts administered with wit and geniality on an occasion of this kind. With regard to Mr. Phillipps's estimate of Tudor architecture, I think he is very much too early in his assumption of the period when the Renaissance manner began to take hold of English architecture, because in Tudor days such hold as it did take was extremely minute. It was not until Jacobean days were well advanced that a clearly understood attempt at Classic architecture crept in. A few porches and chimney-pieces here and there, a few misunderstood arabesques, misbegotten Caryatids, and grotesque pilasters did not convert Gothic architecture into anything like Renaissance. And I think he is straining the point somewhat in indicating that the increasing horizontality of architecture, the square window-heads, and the squat four-centred arch were the beginning of the Renaissance. I do not believe this. I think they were the mere logical outcome of the trend of things in English Gothic architecture. And since you find a four-centred arch occasionally nearly as squat in the fourteenth as in the fifteenth century, it is fair to suppose that this did not come as a premonition of the trabeated manner or as late fifteenth-century borrowing. You find four-centred arches, though rarely, in the nearly contemporary architecture of France. I do not think we can look upon the first naïve evidences of vaguely Renaissance forms in Tudor architecture except in the light of a sport, and cannot for a moment accept the Tudor manner as being, in Mr. March Phillipps's words, the beginning of Northern Renaissance. I was much interested in his rather amusing remarks as to the first invasion expending itself principally on porches and chimney-pieces, but I think that came about for obvious reasons. The porch and chimney-piece had been, for two centuries previously, features upon which English builders were wont to lavish particular attention, and, therefore, it was very natural that for those features they should call in specially skilled hands from the neighbouring large towns, and those special men would be somewhat versed in the new ideas, and the Renaissance thus took first hold upon the particular work entrusted to them. You will find it in many church monuments, and I do not think any other reason is assignable for it. I suppose it may pretty safely be assumed that the first centre in England which became thoroughly imbued with the new ideas was Oxford, and yet Oxford was the most conservative stronghold and tenacious supporter of Gothic architecture. Some of the instances Mr.

March Philipps showed us clear evidences of that fact. Indeed, the well-known and extraordinary Gothic anachronisms in Oxford have no other explanation than the extreme conservatism of those who paid for and prompted them. I shall not say much more in criticism, but I wish to express my extreme admiration of and interest in the paper. Even where, as I occasionally did, I disagreed with the lecturer, I felt stimulated, and prompted to think more about things thoroughly familiar to me. One thing further I will say is, that as it is obviously impossible for architecture, like any other art, to escape from the influences of its age, due allowance must be made for the extraordinary range of ideas, the complex impressions of travel, and the jumble of fashions and habits that we have to-day. It is necessary, therefore, to try and reassert or re-establish some sort of tradition; a tradition which might stimulate not only students of architecture, but workmen. It is necessary that workmen should have some law to guide them, in place of the alternate individual dictates of the architects under whom they have to work. What we want is not so much a point of concentration as a point of departure; for until we find some point of departure it is futile to engage in the quest of a native unborrowed and cognate manner, and futile to hope that architects can assert their individuality and work out any such evolution from the mere use of materials and construction. We want, in fact, to have some element of acceptance which will, in the extremely complicated flux of architectural ideas, cause crystallisation or bring us some useful precipitate.

MR. H. G. IBBERSON [F.]: I suggest that the evil genius of the art of architecture has always been the literary man. To go back a good way, the Romans were happily and successfully building beautiful, simple, round arched things like the aqueduct at Segovia when the literary person of the age declared that true chasteness is to be found only by using the straight lines of Greece. The man in the street combined with the literary man (they have much in common), and the unfortunate architect was forced out of the way of his inclination into the path of dulness. Later, at the Renaissance, the men of words (again in conjunction with a simple public) force the builder's hand and make him, after a pathetic struggle in England, forsake his homely Tudor. Later still, when, with the help of Wren, we had got used to our borrowed clothes and made them part of ourselves, the romantics and neo-Catholics arrive, and we are driven with fearful suddenness into all kinds of Gothic. Now apparently we are to be denuded of our accumulated rags as the best means of clothing the nakedness of reinforced concrete! I have been looking at these drawings on the wall.* How alike they are in style! Do all these young men

really love the same lady, or has our President with his pen made her the mode? Cannot we be honest pirates, for once give up doing what we are told we ought, and save our souls by doing what we like?

MR. G. H. WIDDOWS [F.]: I understand that Mr. Philipps's objection to present-day architecture is that it does not express the life of the people. Is that correct? Is not the pressing hindrance to good architecture to-day the love of wealth for wealth's sake? Does not the love of wealth for wealth's sake go to the upsetting of the production of good work? Rome set out to conquer the world, and her object was to increase her wealth. What was the result? She took hold of the architecture of Greece and made a mess of it. We come to the Renaissance. What happened there? We have a great output of wealth, a great increase in trade, everybody out for making money, working for money for its own sake. What was the good of the architecture of Greece to them? That was an intellectual effort, but the making of money is not. And they could not understand the conscious effort that the Greeks put forward: it was no good turning to them. But while the making of money is not an intellectual effort, it is not spiritual either, and so they could not understand the Gothic work with its subconscious influence, its high ideals and noble aspirations. They turned to the Romans for their instruction and inspiration. Now at the present day there is another outburst of Classical feeling. But is that not due to the fact that at the present day we are still worshipping wealth for wealth's sake? Does not that stifle creative genius? As Professor Lethaby has told us this evening, until we have altered the outlook of life is it any good expecting a better order of things than we are getting? Shall we not still continue to borrow? We have first to improve the people's thoughts and ideals, then we shall be getting improvement in matters generally. I think Mr. March Philipps is not altogether correct when he says that the architecture of the present day does not express the life of the people.

MR. A. E. RICHARDSON [F.]: I have listened with great attention to Mr. March Philipps's various comments, but I have not heard any refutation of the idea of borrowing. We are all borrowers, and we shall continue to borrow in architecture until the end of the chapter. It has been so throughout the ages. Mr. March Philipps fails to distinguish between the provincial and the academic in architecture. He holds a brief for the provincial, and fails to understand the value of composition, which is paramount. Mr. Philipps showed on the screen various pictures to indicate that the Roman arch had great strength, but failed to point out the reason for the fine effect in composition, for the simple reason that he does not understand composition. Architecture relies above everything on its composition. Mr. Blomfield has lectured for years and taught us that, and now we are

* Designs for a fireplace in the main reception-room of a Town Hall, submitted as Testimonies of Study for admission to the Final Examination.

turning to the fine Classic, and I say that the Classic tradition of the future will be greater than that of the past, and that Mr. March Philipps's lecturings and writings are as the waves of the sea lapping against the rocks.

MR. HAROLD BAILEY [F.]: I had the misfortune to have to write a letter in answer to Mr. March Philipps's letters which appeared in the *Morning Post*. I say misfortune because I am not given to writing letters to the papers. But a friend sent me Mr. March Philipps's writings and asked my opinion upon them, and I thought it would be the simplest course to send my answer to the Press. I have listened with very great pleasure to the lecture, and what I rather expected has taken place. Modern architecture has been discussed to its detriment; but although we have heard how the architecture of the present day is all borrowing, has any instance been given or any suggestion been made as to how we ought to do it, or how we should better it? In my letter I maintained, and I maintain still, that it is absolutely impossible to create a style in the present day. As soon as travelling became common, and literature also, so soon did the styles drop, as they were bound to; and even one so young as myself has seen in the last twenty years how the enormous number of books have helped to create the different styles that we see in the present day.

THE PRESIDENT: We have had a brilliant evening, and I confess my brain is in a whirl—Greece, Rome, Renaissance, Tudor—I do not know where we are. And we have had some fine, edifying social and political sentiments, which I feel are outside my beat altogether. But we have undoubtedly had a very stimulating evening. As we know, Mr. March Philipps handles a most delightful pen, and anything he says or writes we listen to or read with ease and real pleasure. I think he comes down here partly as a matador, as one who puts quills and arrows and darts into the mad bull of architecture; and, like an Irishman, he also trails his coat, and I think he succeeds most effectually. He has drawn out some very different sentiments to-night, but I confess I feel totally unrepentant and unregenerate, and I am content to have the lie in my soul and all sorts of other misconceptions of architecture, because I feel, after some thirty years of struggle in this art, that I ought to know where I am if I do not. Mr. March Philipps has given us some suggestive criticism, but I do not agree with him either in his history or in his philosophy of art. I hope Mr. Philipps will not mind my putting this to him; I am sure he will not, because a man of his ability and sportsmanship will not mind a plain criticism of certain axioms, as Mr. Philipps assumes them to be, on which he bases his generalizations. To me they are neither principles nor axioms, but personal impressions of the history and the meaning of architecture. One is that architecture is not sound

unless it is construction made visible. I hope I am not misrepresenting him, but he will reply, and have the last word. I have never quite reconciled myself to the statement that the whole of architecture is wrapped up in the visible expression of construction. This was a sentiment which resulted from the florid morality and aggressive science of that remarkable epoch, the Middle Victorian period. I think, as Mr. Richardson pointed out just now, that the problem of architecture is not with details, individual features, or anything of that sort; it is the grouping and composition of these features. That is what we mean when we talk about composition, proportion, mass, spacing, rhythm, and the other qualities—nebulous terms, but real qualities—which form the groundwork and the problem of architecture. And I would ask Mr. March Philipps with regard to an instance which he showed on the screen—the roof of the Divinity School at Oxford, I think it was—in the Tudor style, he said. There I saw some great pendants let into the ribs. We know how they are constructed, but I do not think that is a sincere visible rendering of construction at all; it is a mason's trick, and nothing else. Those who study late French Gothic and early French Renaissance in such places as Saint-Pierre at Caen know it was done for effect. There was another point I noted. It was laid down that it was impossible to combine with any sincerity or likelihood of effectual architecture the arch and the lintel. I think any man who has worked as a builder will know that is exactly what you do want to do; you want to make certain of things, and you put an arch in the centre, and that has got to have abutments and solid masses. On the other hand, the abutments are too solid, and so you pierce the narrow opening and span it with a lintel, and you have that well-known form, the arch in the centre, and one or more openings on either side spanned by lintels—in fact, it is that combination of arch and lintel which is most valuable and effective in all modern architecture. There is another point, the supposed spiritual quality of Gothic. It is asserted that no other manner of architecture can express spiritual emotion. Why anybody should say that any one form of architecture is more spiritual than another I cannot conceive. I presume the early Christians were spiritual, and yet they worshipped in the Catacombs. Mr. March Philipps talked of the symbolism of "the upward rushing rib." That is a pretty notion, but it can be equally described as the "downward rushing," because that is its function, seeing that it is carrying weight down on to the top of the piers and discharging that weight to the ground. And if you treat it as a "downward rushing" rib and combine it with the "Last Judgment," to be found in the tympana of many mediæval doorways, you are as likely to think of hell as you are to think of heaven! One more point I have to make, and that is on this question of Tudor style being the last word in English architecture. I shall not quarrel with Mr. March

Phillipps on details of history, but many of his illustrations were not Tudor, they were Jacobean. There was one gateway that he made a point of, with the accretions of detestable Classic clustered round the archway! But it was all of the same date; all equally good or equally bad. I must point out, as a student of history myself, that after all, "trivial facts" are evidence in history, and it is upon the multitude of these that the right appreciation of tendencies and meanings must be based, and we cannot ignore these trivial facts. We have to study them accurately and thoroughly until we know what they mean when interwoven with each other. But surely if architecture is to be what Mr. March Phillipps wishes it to be, the expression of the life of the time, how are we to cram our busy, crowded life into Tudor architecture? We can make a travesty of it; we can translate the rooms of our houses which have to be wide and spacious into a travesty of Tudor architecture. But it is not Tudor architecture. Tudor architecture may have been comfortable in a rudimentary stage of civilisation as compared with the stage in which we live. Perhaps it is unfortunate we live at this stage, but we do. We come back to the point which Professor Lethaby made in his delightful speech—I hope I am quoting him rightly: "You must not get below the ground plane." That has a very wide interpretation, because it means we must accommodate ourselves to the facts of our environment; it is not for us to put ourselves back two hundred years, or to project ourselves hundreds of years forward. We are living under certain conditions with which we have to comply, and if Mr. March Phillipps were to address his studies in architecture from a different point of view—that is, if he were to look at history and take a progressive view rather than a backward one, he would find that English architecture did not end with Tudor architecture; that the creative impulse of our fellow-countrymen was not extinguished in the fifteenth, sixteenth, or the seventeenth century. And it is not to be supposed that anybody in the world can wipe out such an achievement as St. Paul's Cathedral, probably the greatest individual monument of architecture in the history of the world. It is one man's work. You may dislike it if you please, but there it is, the result of one creative impulse. And I say if there ever was a house in the world which was characteristic of a country or people or nation, it is the quiet English Georgian house as we all know it. Had architects been allowed to continue peacefully their development of that phase of architecture, we should not be where we are. As Mr. Ibberson said, the real enemy of the architect is the literary man; he is the man, from Horace Walpole onward, to whom we owe the total floundering of architecture in the eighteenth century. And we have not yet got complete control of it again. But still I think we are getting back a bit of our own, and I agree with what one of

our speakers said to-night, that the future of architecture is still with us, and I think it is likely to be so. Before I put this vote I would like, on my own behalf, to thank Mr. March Phillipps for his extremely eloquent address—I do not agree with a word of it, but that does not matter—it has been a delightful one, and I admire his courage in coming here to-night and bearding the lions in their den.

MR. MARCH PHILLIPPS, in reply, said: There is one feature in this show which I greatly appreciate, and that is that I have the last word. But even so, I shall go home feeling that I have failed, because I have not converted Mr. Blomfield, and that really was the particular object I had in view this evening. There are one or two points I will touch on in the discussion. In the first place, it has been taken for granted by both Mr. Lanchester and Mr. Blomfield that I not only admire the Tudor style, but that I am proposing that everyone should imitate that style. Nothing is further from my thoughts. I have no intention of trying to rake up any dead style. What I like about the Tudor style is, that the men of those days faced their work honestly and with entire self-reliance. They had no idea whatever of trying to imitate anything, or of doing anything for gentility's sake, or because it was the fashion. They worked out the ideas of their age in the material of their age. It was sincere, honest work done. That is the spirit that I want to see revived. I do not want to see the things they did, the forms, revived. On the contrary, I was speaking about this ferro-concrete which we use nowadays, which I think might be a splendid material, and supply us with forms and stylistic ideas of its own, if we would use it with sincerity; if we recognised, that is to say, that our style is in that stuff, that material, as applied to the necessities of life. And I say the reason we do not face this fact in the honest spirit in which the Tudor men faced their work is because we are led astray by irrelevant and absurd classical ideals which we think are respectable and genteel: the kind of thing which shopkeepers want put up because it looks like money. Then there are one or two minor points. The Chairman spoke of upward and downward rushing lines. But wherever you get a vertical line you will find your eye will run up that line, not down it; therefore all vertical lines are upward rushing lines, not downward. It is for this reason that the effect of a Gothic cathedral is, as Freeman said, that it appears to lift the whole edifice into the air. I do not say it is the only spiritual architecture which has been created, but every stone in it is spiritual. Mr. Lethaby made a most delightful and, to me, most interesting speech. He was speaking of the life of this present age, and saying it was no good fiddling about with architects, because architects were everything they could be; but the real difficulty and fault of the thing, the spoke in the wheel, was that life was not

prompting the architect. That is true ; I am a great believer in that. Whenever I see a movement in architecture, I instinctively look to life ; and I agree there will be nothing new done in architecture until forces are generated in life which will influence art. Yes, but what is so extraordinarily interesting about life in the present age is that those forces are being generated in life. The influences which were behind and were backing up the Renaissance tradition right through the eighteenth century, that period which we know was distinguished so much by the dominance of the aristocratic class, are waning. It does not need words of mine to prove to you how admirably Renaissance architecture is adapted to the expression of the spirit of a fastidious, stately, aristocratic culture and taste. The whole style reeks of those associations. Its formal suites of apartments, and the stately order of its planning, so much above the comprehension of the ordinary man, do certainly achieve the finest possible expression of the aristocratic ascendancy of the time. But where now is that ascendancy ? You talk about the endurance of the Classic tradition, of the Renaissance tradition, which is the aristocratic tradition in art. But I tell you you cannot make it endure. And the reason you cannot make it endure is that life itself is abandoning that tradition ; it is no longer the main motive in English life. There is coming into English life a different spirit. I do not mean a socialistic spirit, but a broad sense of the worth of humble, ordinary, human existence ; the value of the labourer and his work. These broad human considerations are entering into English life, and they constitute the transition which we are standing in at the present moment. Things are gradually veering from the aristocratic to the democratic or the national standpoint. There is nothing to be afraid of in that. The simplification of art, the return to national ideals in art, will inevitably bring about the co-operation once more of labour in all creative effort ; and when this happens, when the workman is able once more to take some pride in his work, when labour is ennobled as it was of old, and the tradition of an honourable distinction restored to that class and rank of people, is it not certain that the whole social fabric will be endowed with a renewal of that strength and stability which it has long lost ? I say that the new spirit which will inspire art and architecture with a fresh vitality derived from the national life is to be welcomed by men of all parties and all shades of opinion ; and if I were a young architect I would go out to meet that new spirit and adapt my work to its expression. Let me say that I am deeply obliged to you and to Mr. Blomfield for your most kindly criticism and for your generous welcome to me here this evening.

REVIEWS.

BAROQUE ARCHITECTURE.

Baroque Architecture. By Martin Shaw Briggs [A.], Author of "In the Heel of Italy." With 109 Illustrations. Sm. 4s. Lond. 1913. One Guinea net. [T. Fisher Unwin, Adelphi Terrace.]

Mr. Martin Shaw Briggs has been for some time a thorough student of an interesting period of architectural development in Europe. In "The Heel of Italy," which made its appearance some four years ago, he describes Lecce, a town little known to the traveller. This book has since been honoured by being translated into the Italian. He has also written essays in the *Architectural Review* and the *JOURNAL R.I.B.A.* upon his chosen subject. But the book now under review is of a monumental character and seeks to embrace all the best of the work which can be classified under the heading of "Baroque." There are upwards of a hundred illustrations, the majority of them being from photographs, but others are reproduced from the clear if sometimes rather uncomplimentary sketches by the author.

Mr. Briggs first sets out to define his subject. "The Baroque period," he says, "dates from the time when architecture began to revolt against the pedantic rules of the Later Renaissance schoolmen, and it lasts until they tired of their pedantry once more." There are some counter-thrusts at Ruskin and Fergusson for their wholesale denunciation of the author's period, but happily he is too well equipped an historical scholar to content himself with contradictions of what were, after all, æsthetic standards set up by a bygone generation. But such blows as Mr. Briggs indulges in are vigorous and—one would have thought—rather in the nature of wasted labour at this time of day. The real interest of the book begins when the author describes how the counter-Reformation in Italy and the rise of Spain led to conditions which evolved naturally and almost inevitably the Baroque style. More than half the volume is taken up with the description of the style in Italy—the birthplace of Baroque art. The work of Bernini, that giant of the seventeenth century, is analysed, and the fact is pointed out that he began as a sculptor and remained a sculptor even when designing his most grandiose buildings in Rome. Bernini was apt to forget in his too free adoption of the curved lines in architecture the structural value of straight lines ; and in doing so left a legacy to his less brilliant successors which in their hands degenerated too often into restlessness and theatricality. The seventeenth century saw the Popes actively engaged in beautifying Rome, and they came to realise that the setting of their palaces was of equal importance with the façades. The gardens of the Vatican, the Quirinal, and the Colonna palaces were laid out in the Baroque manner. The great majority of the fountains with which the Popes delighted to adorn the city belonged also to this period. Moreover, town-

planning was keenly studied and practised in a finer and more spacious manner than ever before. The Piazza di San Pietro, the Piazza del Popolo, and the

richest merchants in the world. At Genoa the staircase was so elaborated as to become the dominant feature of the palazzo, and the fashion for fresco-



MORELIA, MEXICO: CATHEDRAL.

From *Baroque Architecture*.

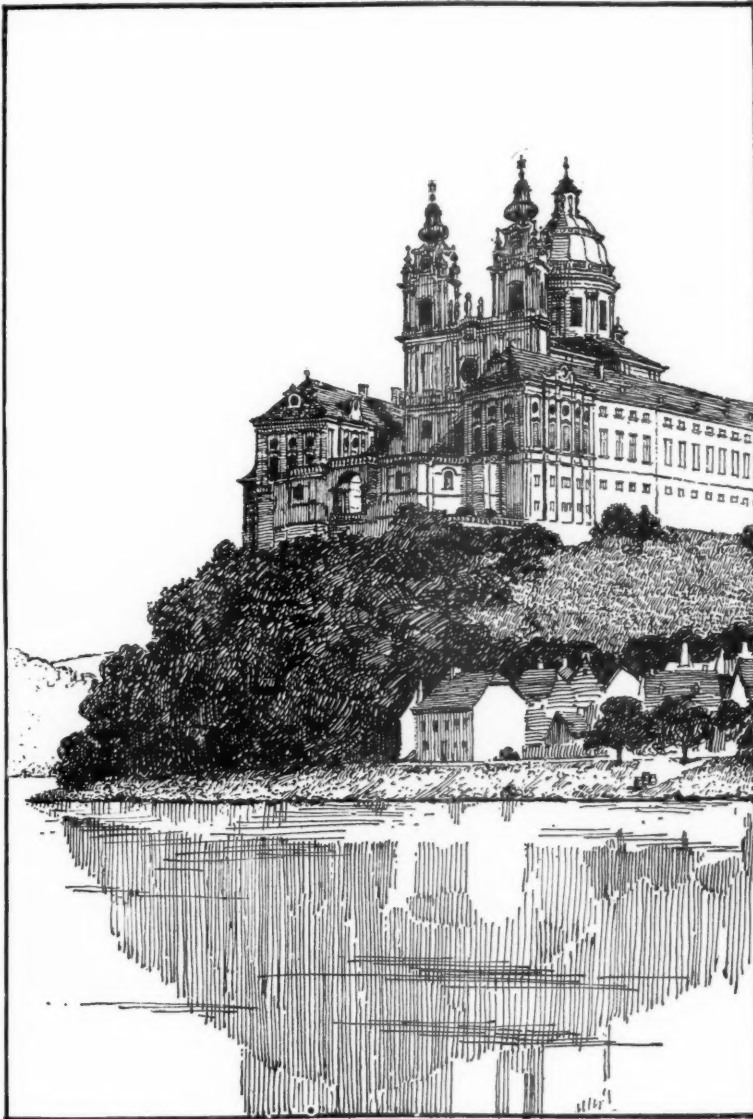
surroundings of Santa Maria Maggiore are only a few instances of such work in Rome.

From Rome Mr. Briggs passes to Genoa, with its wonderful Via Nuova flanked by palaces which formed a fitting background to the gorgeous costumes of the

painting on the outer walls was developed to its uttermost limits. A photograph of Longhena's great church of S. Maria della Salute at Venice, perhaps the finest example of the Baroque style, forms an appropriate frontispiece to the volume.

The subtle difference of character between the work of the Baroque period in Northern and Southern Italy is pointed out, and the author shows how the

is appended an excellent list of books of reference. Spain and Spanish America, Belgium, and Holland are also treated of, and finally ten pages are devoted



KLOSTER MELK.

From *Baroque Architecture*.

foreign domination of Naples caused its architecture to be saturated with Spanish influences.

There are chapters on Baroque architecture in Germany, Austria, and France, and to every chapter

to the Baroque influence in England. It is pointed out that in England the early Baroque influence is intangible rather than concrete, and the reason for this is traced in the political events which rendered

this country essentially Protestant and free from any overt Jesuit invasion. It is not until the days of Vanburgh, who was charged with the grandiose and exotic scheme of erecting a palace of unlimited dimensions as a thankoffering from the nation, that recourse had to be made to the full-fledged Baroque in order to express ideas of ostentation and pomposity which are essentially alien to the English genius.

The book is interesting throughout, and a great amount of research work has been expended in writing for the first time in English a survey of the Baroque period. It is not written with any vain hope of introducing another "revival" into this land weary of revivals, but with the motive of tracing the logical change from the Renaissance to a time when the worship of Antiquity had ceased to charm and when an effete aristocracy and a dominating Church were all-powerful in Italy and Spain. Meanwhile the more virile nations of France, Holland, and England absorbed only the more sober and practical features of an artificial and ostentatious style. But, as the author points out, some of the best of the modern work in England—such as the great group of monumental architecture at Cardiff—owes more than a little to the influence of this movement. Further work from Mr. Briggs' pen will be looked for with interest. He belongs to the modern school of architectural writers who recognise that good work was done in all ages and that the theory of evolution applies to buildings as irresistibly and inevitably as to the realm of Natural Science.

SYDNEY D. KITSON, F.S.A. [F.].

OLD YORKSHIRE HOUSES.

The Old Halls and Manor-houses of Yorkshire. With some examples of other houses built before the year 1700. By Louis Ambler [F.]. Illustrated by 91 plates from photographs specially taken by Horace Dan and others; with 20 plates of measured drawings and numerous illustrations in the text. Sm. 4o. Lond. 1913. 35s. net. [B. T. Batsford, 94 High Holborn.]

All students of domestic architecture will be grateful to Mr. Ambler for this record of the old houses of Yorkshire. With a few exceptions they are not very showy; they do not compare in grace and in richness of detail with the fine houses of the Midlands and the southern counties; but they have a peculiar interest of their own, arising from the surroundings in which they were built. They are the result of the hard stone and high winds of the district. Their detail is plain, owing to the nature of the stone; they are in general low, and their roofs are of flat pitch, owing to the roughness of the climate on the exposed hills and wolds of Yorkshire. An acquaintance with them gives point to the tales of the Brontë sisters, and in particular adds to the poignancy of those wonderful chapters at the beginning of *Wuthering Heights*.

They are nearly all built of stone: a few examples are given of half-timber houses, but they are not nearly so fine as those which are still to be seen in

Lancashire and Cheshire. Burton Agnes is of brick with stone dressings, but this house is hardly typical of Yorkshire; it has much of the elaboration associated with the south.

In his Introduction Mr. Ambler tabulates the features distinctive of the district; the door-heads, across which the mouldings of the jambs are carried in fantastic curves; the finials generally severe and even coarse in outline; the label terminals, which are frequently formed into quaint scrolls. These are peculiar to Yorkshire and, in part, to Lancashire. The screens, ceilings, and panelling are of a more general character, and they go to show that plain as much of the detail is, yet many of the houses were quite richly decorated; the ceiling at Hawkesworth Hall, for instance, must be well worth seeing. At Gilling Castle, again, is some of the finest sixteenth century glass in the country.

Altogether some hundred and fifty houses are illustrated, and although many of them are small manor-houses, there are also such important places as Markenfield Hall of the fourteenth century; Burton Agnes, full of interesting detail of the early seventeenth century; Woodsome Hall; Fountains Hall; Temple Newsham, with its balustrade of letters; Marske Hall, with its three domed turrets, and others. The record is not carried beyond the seventeenth century, indeed there are but few houses illustrated which have not mullioned windows. The scope of the work does not include places like Castle Howard or Bramham Park.

The illustrations are mostly from photographs, but there are some capital measured drawings and not a few plans. In addition to the Introduction, which deals with the facts as a whole, and with their interrelation, there are a few lines of text descriptive of the history of each house. The book has a distinct and definite purpose, which it achieves, and it deals with a subject which deserves more attention than it has hitherto received. The technical production is of the high class associated with Mr. Batsford's name.

J. A. GORCH, F.S.A. [F.].

Kettering.

ANCIENT MONUMENTS: A YEAR'S WORK.

Report of the Inspector of Ancient Monuments for the Year ending March 31st, 1913. 4o. Price 6s. [H.M. Stationery Office.]

The Report of the Inspector of Ancient Monuments may be divided roughly into three parts: a brief and concise record of the work carried out on each separate monument, a short historical account of the twenty-two monuments taken over during the year, and technical appendices by the architect then in charge of the Ancient Monuments and Historic Buildings Branch. The whole is prefaced by a memorandum written by the First Commissioner of Works after the expiry of the official year, in which the Ancient Monuments Amendment and Consolidation Bill, just then passed into law, is described, and

the policy of the Commissioners with regard to it set forth; the necessity of acting only on the advice of experts is emphasised, and the work of the special staff commended.

At the end of the year (31st March 1913) there were 140 monuments under the care of H.M. Office of Works. They are of the most varied description, from the traditional grave of Fair Helen to the stately pile of Carnarvon, from the fane of Jedburgh to a mile and a half of Roman road, and are dispersed over the widest area, from the Orkneys to the Channel Islands, from Harris in the Hebrides to ancient Rutupia. As may be imagined the work they involve is of an equally varied character. This is the preserving of the existing work, the warding off of future damage, ascertaining where possible the old arrangements of the various buildings and rendering them more accessible to the public.

It is only natural that works of immediate necessity should figure most largely in the Report. The intensely interesting account of the causes of the settlement and fractures in the east curtain at Richmond Castle, together with the old and present attempts to prevent further sliding, forms a fascinating chapter. The perilous condition of many of the old buildings makes it a marvel how they remain standing. In the west tower of Ruthven Castle ("Hunting Tower"), Perth, the north wall had been reduced to 1 foot 6 inches up to the level of the third floor, the extra thickness above bearing on beams which at one end rested on a 4 feet pier carried by the stone lintels of a passage whose side wall was only 7 inches thick! This is only one of many cases where immediate steps have had to be taken for the preservation of a monument. Parsimony is not a modern vice with regard to reparation. The eighteenth century angle quoins of the Martin Tower in the Tower of London were found to be triangular on plan to save stone. Here the masonry had to be held up by a chain while work was in progress. The attacks of rabbits have necessitated extensive operations at Maiden Castle, a charming photograph of the inner vallum of which gives some idea of the scale of the work. Vegetation has also had its way. The insidious action of ivy disintegrates pointing, while on Holyhead Mountain the Hut Circles were being reduced to ruin by the roots of bracken and furze.

The best example of the anticipatory work of preservation is furnished by that at the Queen's Tower, Carnarvon Castle, the interior of which has been rendered safe from the corroding effects of weather by new roofs. These have been executed in heavy Quebec oak. The tie beam of the larger roof is 44 feet long and nearly 2 feet square, and weighs nearly four tons. The raising of it, within the narrow confines of the tower, must have been anxious work.

The elucidation of the arrangements of the various buildings and the rendering of the monuments more accessible to the public form an interesting record. Of the latter are further works at the Queen's Tower

consisting of the insertion of oak floors, the electrotyping of copies of the prisoners' inscriptions at the Tower of London for sale to the public, the opening out of Egin Cathedral to better view, and the uncovering of the buried stones at Stanton Drew. Many fresh facts have been ascertained about the monuments in the course of the year. The Old Bridge at Stirling has revealed the changes of gradient required by the increasing demand for facilitating traffic. Among other discoveries at Kirby Muxloe was the finding of four of the supports for the drawbridge. The clearance of the vaulted basement at Dunfermline Palace, necessitated by the pressure of the rain-sodden earth on the west wall, has shown the old vaulting arrangements and subsequent changes. At Dundrennan Abbey the grave-slabs of four abbots and probably a portion of a fifth have been found below the pavement.

Of the twenty-two monuments taken over during the year Scotland contributes more than twice the number of England and Wales together. Probably the two most interesting to architects are Framlingham Castle and Jedburgh Abbey. In spite of its vicissitudes on the Border the remains of the fabric of the abbey are very considerable, the various fires having destroyed the roof and fittings without doing very much damage to the stonework. The frontispiece and two other photographs illustrate Framlingham, the ruins of a once frowning fortress sheltering a "home of ancient peace." Among the other monuments are Culross, Crossraguel and Mattersey Abbeys, S. Botolph's Priory, Colchester, and Threave, Urquhart, Ruthven and Richborough Castles.

The technical Appendices consist of the General Instructions to Foremen and Reports on Stone Preservatives and the Use of Limes and Sands for Pointing; in addition there is a description of the work carried out for H.M. Office of Woods and Forests on the bridge and moat walls of Eltham Palace. The report on stone preservatives, which deals only with rough tests, comes to the conclusion that so far as our present knowledge goes there is no satisfactory and reasonably permanent preservative. The prevention of the decay of masonry is of vital importance, and the proposed scientific search (JOURNAL, R.I.B.A., 20th December 1913, p. 133) for a satisfactory preservative will begin none too soon. Of more interest is the report on limes and sands. This contains a tabulated *précis* of the actual experience of the foremen engaged on works where pointing is done by direct labour. The kinds of limes and sands used with their prices, the slaking of the limes, the methods of mixing, and the results are all given. It is proposed to carry out tests on the tensile strength of mortars with a view of amplifying those carried out by the R.I.B.A. Science Committee and to investigate the effects of the addition of grappiers and chalk to the lime. The whole appendix, dealing as it does with the subject from the point of view of practical working, furnishes an excellent supplement to Dibdin's "Strength of

L me Mortars." Mr. Forsyth, in his Paper on the "Repair of Ancient Buildings,"* suggested the revision of the Royal Institute's "Hints to Workmen." "The General Instructions to Foremen," the third appendix, should be a good basis from which to make such a revision. It forms a complete specification of all the usual labours necessary on works of preservation.

The Report is well illustrated with reproductions of photographs and of wash- and line-drawings. Considerations for the due display of the letterpress seem to have outweighed the orderly representation of the plans and sections of the Queen's Tower, Carnarvon Castle. No such considerations, however, required the printing of the plan of the south-west tower of Kirby Muxloe between its four charmingly drawn elevations. It is a pity that these drawings, and others, of which there must be many, are not published to a more adequate scale. The Editors of the *A.A. Sketch Book* would, no doubt, be only too willing to co-operate in their reproduction. The small scale to which the drawings have been reduced is shown in a marked degree in the plan of the stone circles of Stanton Drew. As the Ordnance map gives the plan to a larger scale, the only reason for reproducing the survey would be to show the recently uncovered stones. These, however, are shown on Mr. Dymond's plan, which is 50 feet to an inch.

It is hoped that the Report will meet with a ready sale as an inducement for reducing the price of it next year. The present price is out of all proportion with other official publications, such as those issued by the Patent Office, the Board of Agriculture, or by the Royal Commissions on Historic Monuments. To encourage public interest in what is being done for our national monuments a copy of this Report should be in the magazine room of every public library, in the same way as *The Illustrated Official Journal (Patents)* is at present.

W. J. DAVIES [A.].

Books Received.

- Mont Saint-Michel and Chartres. By Henry Adams. With Introduction by Ralph Adams Cram. 1a. 8s. Boston and New York. 1913. Price 25s. net. [Houghton Mifflin Company, The Riverside Press, Cambridge, U.S.A.]
- Francis Bacon: The Commemoration of his Tercentenary at Gray's Inn. 8s. Lond. 1914. Printed for private circulation by order of the Masters of the Bench.
- Carpentry and Joinery: A Text-book for Architects, Engineers, &c. By Banister F. Fletcher [F.] and H. Phillips Fletcher [F.]. Fourth edition, revised and enlarged. 8s. Lond. 1914. 6s. net. [Whitaker & Co., 2 White Hart Street, Paternoster Square.]
- Capitals of the Northlands: Tales of Ten Cities. By Ian C. Hannah, M.A. Illustrated by Edith Brand Hannah. 8s. Lond. [Heath, Cranton & Ouseley Limited, Fleet Lane, E.C.]
- A Short Account of Great Malvern Priory Church: By the Rev. Anthony Charles Deane, M.A. With 42 illustrations. 8s. Lond. 1914. 1s. 6d. net. [G. Bell & Sons, Limited, York House, Portugal Street, W.C.]
- The Cathedral Church of Glasgow: A Description of its Fabric and a Brief History of the Archi-episcopal See. [Bell's Cathedral Series.] By P. Macgregor Chalmers. 8s. Lond. 1914. 1s. 6d. net. [G. Bell & Sons, Limited.]

* JOURNAL R.I.B.A., 20th Dec. 1913, p. 109.



9 CONDUIT STREET, LONDON, W., 28 Mar. 1914.

CHRONICLE.

The Vote of Congratulation to the President.

THE PRESIDENT, before calling upon Mr. March Philipps for his Paper last Monday, referring to the vote passed at the previous meeting, said: I have to thank members for their very kindly thought at the last meeting, at which I was unable to be present, in voting their congratulations on the honour which has been conferred upon me by the Royal Academy. I need not say that I value that honour highly; but I value quite as highly the sympathy and appreciation of my colleagues, because I feel that without that sympathy and appreciation, if a man did not have some reason to hope that honours conferred upon him were also endorsed by his friends and colleagues, the honours would have very little value. Therefore such a vote as you were so good as to accord at the last meeting is of very great value to me, and an encouragement to discharge the duties which I have the honour to endeavour to do from this chair. There is also another point of view altogether—what may be called the public point of view. Such honours as these, conferred on any of our members—I am glad to say there was one the other night*—are a recognition of our colleagues, the painters and sculptors, of this art of architecture which we are endeavouring to practise. My own view is that our art deserves much more recognition than it has at present received, and I hope this may be an earnest of further honours and further promotions to come, because I believe—and I have studied our art critically a good many years—that we are steadily working onward; that the architecture of this generation is rather better than that of the last. We have more knowledge and more practical mastery of our art than our immediate predecessors. That, of course, has yet to be proved. Still, as a fairly dispassionate observer during the last twenty-five years, I may say I am inclined to think that that is the tendency of affairs. Our visitor to-night, I fear, does not agree with me, but you shall now hear him himself.

* Professor E. S. Prior, F.S.A. [F.], Slade Professor of Fine Arts at Cambridge, was elected Associate of the Royal Academy on the 20th inst.

Prizes and Studentships 1915.

The subjects of competition for the Prizes and Studentships in the gift of the Royal Institute for the year 1915 have now been arranged, and full particulars, together with the conditions of competition, will be found in the pamphlet now on sale at the offices of the Institute, price 3d. The following is a *précis* :—

THE ESSAY MEDAL AND TWENTY-FIVE GUINEAS, open to British subjects under the age of forty years, will be awarded for the best Essay on a subject of architectural interest, which may be chosen by each competitor for himself. Competitors are expected to make a useful contribution to knowledge by accurate research, so that the Essays can be accepted as authoritative statements on the subjects dealt with. Candidates in the Final Examination competing for this Prize may submit their Essay as the thesis required under Division (F) of the Programme [see KALENDAR, p. 430].

THE MEASURED DRAWINGS MEDAL AND TWENTY-FIVE GUINEAS, open to British subjects under the age of thirty years, will be awarded for the best Measured Drawings made by the competitor of any important building—Classical or Mediæval—either in the United Kingdom or abroad. Candidates may apply to the Records Committee for guidance and direction as to subjects.

THE SOANE MEDALLION AND £100, open to British subjects under the age of thirty years, will be awarded for the best Design for a Bridge over a River, with covered Footways. The design is to include the laying-out of the approaches and the treatment of the space between the bridge and an important public building which closes the vista on the north side at a distance of 1,000 feet from the centre of the bridge. Provision must be made for embankment and roadways on both sides of the river. The winner of the Medallion has to study abroad for at least six months, and must furnish satisfactory evidence of his studies in the form of measured drawings and sketches.

THE PUGIN STUDENTSHIP (SILVER MEDAL AND £40), open to members of the Profession (of all countries) between the ages of eighteen and twenty-five years, and intended for the study of the Mediæval Architecture of Great Britain and Ireland, will be awarded to the competitor who submits the best selection of drawings and testimonials. Special value is attached to perspective sketches done on the spot of an explanatory rather than a pictorial nature, and to measured drawings. The winner of the Prize has to devote a tour of not less than eight weeks to the study of mediæval architecture in the United Kingdom, and to furnish the Council with an illustrated paper descriptive of his tour, together with his measured drawings, sketches, &c.

THE GODWIN BURSARY (supplemented by the Wimperis Bequest): A SILVER MEDAL AND £65, intended for the study of Modern Architecture Abroad, and open to British subjects without limitation as to age, will be awarded for the best selection of practical working drawings (the competitor's own work), or other evidence of special practical knowledge, and testimonials. The winner is required to spend at least five weeks abroad in the investigation of modern planning and modes of construction, drainage, water supply, ventilation, and other sanitary arrangements, and must, before the 31st December 1915, deliver to the Council an illustrated descriptive

report of his researches. He may confine his inquiries and report to one building only if of sufficient importance.

THE OWEN JONES STUDENTSHIP (CERTIFICATE AND £100), founded for the encouragement of the study of architecture, more particularly in respect to Ornament and Coloured Decoration, and open to members of the profession under the age of thirty-five years.—Candidates must submit testimonials, with drawings, some of which must be from existing buildings and from other examples, exhibiting their acquaintance with colour decoration and with the leading subjects treated of in Owen Jones's *Grammar of Ornament*, together with an original architectural design treated in colour decoration. The winner has to devote a tour of at least six months' duration to the improvement and cultivation of his knowledge of the successful application of colour as a means of architectural expression, and during his tour must prepare a drawing of a subject in coloured decoration for presentation to the Institute, the subject to be specified beforehand by the Council from the itinerary of his tour; if a particular subject be not prescribed, the Council reserve to themselves the right to select any drawing from among the studies made during his tour.

THE TITE PRIZE (CERTIFICATE AND £30), open to British subjects under the age of thirty years, will be awarded for the best Design for an Open Loggia, with Library over, in the Italian style, according to the methods of Palladio, Vignola, Wren, or Chambers. The Loggia is to be 150 feet long by 35 feet wide, open to a garden on the south, and with windows, &c., if desired, on the north side, which may be considered as surrounded with trees, but not near enough to exclude light. The winner is required to study in Italy for at least four weeks, and give satisfactory evidence of his studies there in the form of measured drawings and sketches.

THE HENRY JARVIS STUDENTSHIP, value £200 a year, tenable for two years at the new British School at Rome.—Candidates must be British subjects and under the age of thirty at the date of entry for the Final Competition, and must be either Associates or registered Students of the Royal Institute. The competitions for the Studentship will be held in conjunction with the competitions for the Scholarship (tenable for three years at the British School at Rome) offered by the Royal Commissioners for the Exhibition of 1851, and will be conducted under the direction of the Faculty of Architecture of the British School at Rome. Candidates must be prepared to go through two competitions, of which the Final will be held about three months after the First Competition. Candidates will be entitled to compete more than once in the First Competition until they have gained the Studentship or are debarred by the age limit. Three months will be allowed for the preparation of designs, reckoned from the date of the publication of the subject with conditions. From the candidates who have competed in the First Competition the Faculty of Architecture will select not more than ten candidates for the Final Competition. The subject for the Final Competition will be set by the Faculty of Architecture, and will be announced in the room on the opening of the first sitting of the Competitors. The Competition will begin at 10 A.M. on a Monday morning and continue till 1 P.M. on the Saturday of the second week following. Competitors will be required on the first day to make a sketch design, which will be covered with a sheet of tracing paper sealed down in the compartment by the Moderator at the end of the first day. In his

finished design the competitor will be required to adhere substantially to the sketch design. The candidate placed highest in the Final Competition will be awarded the Jarvis Studentship, unless being also qualified for the Commissioners' Scholarship he elects to take the latter, in which event the Jarvis Studentship will be awarded to the candidate placed next on the list. The Scholarship and the Studentship will not in any case be awarded to the same candidate.

THE GRISSELL PRIZE (GOLD MEDAL AND TEN GUINEAS), for the encouragement of the study of construction, and open to British subjects who have not been in practice more than ten years, will be awarded for the best Design for a Water Tower (to be constructed in any material) to hold 50,000 gallons, on high ground, to supply a town.

THE ARTHUR CATES PRIZE (FORTY GUINEAS), founded for the promotion of the study of Architecture, more especially in relation to the application of geometry to vaulting, stability of edifices, and design, is open to British subjects who have passed the Institute Final Examination at one sitting. Candidates must submit not less than two sheets comprising one of studies of subjects of Classical or Renaissance, and one also of Mediaeval Architecture, accurately drawn in perspective, and also not less than two sheets of detailed studies in relation to the application of geometry to vaulting and stability of edifice.

THE ASHPITEL PRIZE (BOOKS VALUE £10), awarded to the student who distinguishes himself most highly in the Final Examinations of the current year.

Sessional Papers of the 6th and 20th April.

The attention of members is drawn to a slight change in the programme of Sessional Meetings. The Paper by Mr. W. R. Davidge [*A.*], on "London's Bygone Building Acts and the Development of London," will be read on the 6th instead of the 20th April, and the Practice Committee's Paper will be read on the 20th. The subject of the latter Paper will be "Professional Practice," to be read by Mr. Max Clarke [*F.*], Vice-Chairman of the Practice Standing Committee.

Ancient Monuments Act: The English Advisory Board.

In pursuance of Section 15 (1) of the Ancient Monuments Consolidation and Amendment Act, 1913, the Commissioners of Works have constituted Advisory Boards for England, Scotland, and Wales. The members of the English Board are Mr. Lionel Earle, C.B., C.M.G. (chairman); Lord Burghclere (representing the Royal Commission on Historic Monuments in England); Lord Crawford (representing the Society of Antiquaries of London); Sir Aston Webb, K.C.V.O., C.B., R.A. (representing the Royal Academy of Arts); Mr. Reginald Blomfield, R.A. (representing the Royal Institute of British Architects); Sir C. Hercules Read, P.S.A. (representing the Trustees of the British Museum); Mr. C. P. Trevelyan, M.P. (representing the Board of Education); Professor F. J. Haverfield, V.P.S.A.; Professor W. R. Lethaby, F.S.A.; Mr. Reginald A. Smith, F.S.A.; Mr. C. R. Peers, F.S.A., Chief Inspector of Ancient Monuments.

Underground Improvements.

A Select Committee of the House of Commons presided over by Sir Luke White, have reported for third reading the London Electric Railway Bill, by which powers are sought for the construction of three new subways with moving stairways at Tottenham Court Road, a subway and a moving stairway at Piccadilly Circus, and another subway with a moving stairway at Trafalgar Square.

New ventilating devices are being installed on the Underground Railway on certain parts of the lines. Formerly the impure air in the tunnels was withdrawn by means of exhaust fans, but by the new method fresh air will be continually pumped into the tunnels. By this apparatus ordinary air is passed through a washing screen, which extracts all impurities, the proper degree of humidity is next attained, a proportion of ozone is added, and it is then sent into the stations at the rate of 25,000 cubic feet per minute. The apparatus is already working at Edgware Road, and it will soon be ready at Euston and at the new station at Charing Cross.

Delhi Buildings.

In the House of Commons last week Mr. Bennett-Goldney asked the Under-Secretary of State for India if he would ascertain whether the architect appointed by the Government to advise with a Committee as to the planning of the new Delhi has sent in a further report; whether his suggestions would be made public and his drawings exhibited in the House; and whether the designs for the principal Government buildings would be thrown open to competition to all architects who were British subjects, or whether the architect consulted with regard to the planning of the new Delhi was to be given the chief part of the work without competition.

Mr. G. Roberts replied that the Secretary of State was not aware that any important alteration in the planning of the new Delhi was proposed, but he would make inquiries on the matter. The two selected architects had been commissioned to prepare conjointly designs for Government House and two secretariat blocks, and there would be no competition with respect to these buildings.

Sheffield University Architectural Vacation Courses.

The programme of the Easter and Summer Vacation Courses, held in connection with the Department of Architecture at the University of Sheffield, is just issued. The object of these courses is the study of buildings of architectural importance by means of the making of sketches and measured drawings *in situ*. The courses are open to all students of architecture. Special advantages are that permission to sketch and measure a series of important buildings is obtained, all difficulties as to the use and hire of ladders, etc., are avoided, and an instructor is present with the student to give advice and guidance. Students make their own arrangements with regard

to rooms and board, but particulars of suitable accommodation are supplied to them.

The Easter Course will be held in York and District, commencing 11th April, and lasting for a week or ten days. Visits will be paid to Skelton, Castle Howard, Selby, Ripon, and Fountains Abbey. A lecture on the buildings of York, illustrated by lantern slides, will be given on 14th April by Mr. George Benson [A.], and the students attending are invited to meet the Council of the York and Yorkshire Architectural Society on the evening of 17th April.

For the Summer Course a tour in South France is being arranged, in conjunction with the Rev. Dr. West [A.], author of *Gothic Architecture in England and France*. The tour, beginning about the end of August, will last about twenty-four days. The route suggested is Paris, Clermont Ferrand, Issoire, Le Puy, Vienne, Orange, Avignon, Arles, Nîmes, Carcassonne, Toulouse, Albi, Rodez, Cahors, Périgueux, Rocamadour, Limoges, Paris.

Full information may be obtained from the Lecturer, Mr. W. S. Purchon [A.].

Moore Memorial at Shorncliffe.

As sufficient funds have now been collected to justify the committee of the memorial to Lieutenant-General Sir John Moore in setting the work in hand, they have entrusted the design of the library to Sir Aston Webb, R.A., and that of the statue to Mr. John Tweed. It is proposed to begin building the library at an early date, but as the sum available for the statue is at present insufficient the committee consider it necessary to invite further subscriptions in order that the memorial erected may be worthy of so great a soldier. Further contributions on this account are therefore urgently required, and the committee would be grateful for donations, no matter how small, to be forwarded at an early date to Messrs. Holt and Co., 3 Whitehall Place, S.W., or to the Secretary, Moore Memorial Fund, Shorncliffe, Kent. As the library is intended to serve as a memorial to the commanders and regiments of the Light Division as well as to those regiments with which Moore was closely associated, the Secretary to the Fund would be glad if any who are willing to contribute letters, prints, relics, arms, uniforms, &c., connected therewith would kindly communicate with him. He would be glad also to receive books, military or other, but suggests that he be first communicated with by those who are willing to present them.

Dr. Naville's Excavations at Abydos.

Dr. Edouard Naville [*Hon. Corr. M.*], in *The Times* of the 6th inst., gave some exceedingly interesting details of the excavations at Abydos which, with the help of Professor T. Whittemore (of Boston), Mr. J. E. Wainwright, and Mr. J. M. Gibson, he has carried out for the Egypt Exploration Fund. The excavations have yielded most interesting and unexpected results,

the distinguished explorer claiming to have discovered what the Greek authors call the Tomb of Osiris, where the head of the god was supposed to be preserved.

The work (says Dr. Naville) began two years ago, at a door which Professor Petrie had discovered, but where he had stopped. This door gave access to a long passage quite full of rubbish. In ancient times it had a ceiling formed of large sandstone blocks, but they have all been quarried out except one. The side walls are covered with texts of the Book of the Dead, of the time of Menephtah, the King of the Exodus. It slopes down gently, is about 14 metres long, and opens into what we thought then to be two side chambers. But they turned out to be a large hall, with a slanting ceiling and walls covered with funerary paintings of the same King. In front of the passage in the eastern wall of this hall is a doorway, the three huge lintels of which, 15 feet long, we had discovered two years ago. Behind it we thought we could trace two chambers, but we could not go farther for lack of means.

When we left the site we had between us and the Temple of Seti I., cleared many years ago by Mariette, a space of about 50 metres in length, covered with sand, not to speak of a huge mound of rubbish coming from Mariette's excavation. This was carried away by the Service des Antiquités last summer. Nevertheless, it was certain that we should have to go deep, and to cart away tons of rubbish. Therefore it was considered preferable not to work last year, so as to have the necessary means for working on a large scale when the clearing of the Osireion would again be attempted. The fact that we employ 639 men and boys, two-thirds of whom are boys, gives an idea of the size of the work, the largest ever attempted by the Egypt Exploration Fund. The Temple of Seti I. bears the character of what is called a Memnonium, a funerary building in connection with a tomb; and since it is dedicated to Osiris it shows that the tomb of the god must be somewhere in the neighbourhood. What seemed most probable was that the doorway discovered two years ago was the entrance to a passage leading to a subterranean chapel under the temple, such as is found at Deir el Bahari in the temple of the XIIth Dynasty.

We should never have expected what we have found. Between the doorway and the temple is a complete sanctuary, evidently of the time of the Pyramids, very much ruined, but built with huge material, such as is probably not seen anywhere else in Egypt. It is a building quite unique among the numerous temples and tombs in the Nile Valley. It is rectangular; the enclosure wall is 12 feet thick, and consists of two different casings, the outer of rough limestone, the inner of large blocks of hard red sandstone very well joined, with granite dovetails. The length of the inside is 30 metres and the width 20. The enclosed space is divided into three naves parallel to the long side. The division is made by huge pillars of Assouan granite supporting architraves, also of granite, measuring generally 15 feet in length. The two side naves had ceilings made of granite monoliths, which cannot be called slabs, since their thickness is about 6 feet. The middle nave was probably open.

The effect of these two gigantic colonnades must have been most imposing. What remains of them is really very striking, though very little is left complete—only the corner of the northern colonnade. Ceilings, architraves, and pillars have been most wantonly destroyed. It is very probable that Ramesses II. was the first to begin the work of destruction, and that some of the blocks with which he adorned the sanctuary of his temple at a short distance came from the old building. But after him, perhaps in modern times, the havoc has been much greater. The majestic colonnades have been used as a quarry for making millstones of all sizes. Everywhere we see traces of the wedges with which the granite was split. We found several large millstones such as were used recently for wine or oil presses; they were nearly finished. We had to get them out of the way, but they weigh several tons; the removal of fragments even still larger delays a good deal the work of digging. We have not yet reached the pavement, but we are very near, and we shall then be able to

judge of the full effect of these gigantic constructions. In the outer wall of the two colonnades is a series of cells all alike, six of which have already been discovered, and of which there must have been no fewer than 16. They are not very large; a tall man can hardly stand in them. They were closed with wooden doors; the holes of the hinges are still to be seen. It seems probable that they are the images of what the Book of the Dead calls the cells in the celestial abode of Osiris. Otherwise there is absolutely nothing on the walls or pillars of the colonnades. This complete absence of signs is one of the characteristics of the buildings of the time of the Pyramids, as well as the style of the masonry and the use of colossal stones.

The middle nave leads to the end wall not very far from Seti's temple. It is in red sandstone, and there only we found sculptures with the name of Menephtah. They are decidedly funerary, such as the representation of the two principal amulets put near the deceased. It was clear that we were near a tomb. In fact, quite below is a small door not larger than those of the cells, which was closed by blocks of stone. When we had removed them we crept into a large hall very similar to that at the entrance, having the same width as the temple, 20 metres, and a length of about 35 metres. Its slanting roof is made of large blocks. This hall is in a perfect state of preservation. On one side, and part of the ceiling, are engraved or painted funerary scenes of the time of Seti I. It is quite empty. In a temple which has been a quarry for centuries we cannot hope to discover anything having any value. What shows that it was the burial place of Osiris are the texts on the walls, the end of the book which may be called the Book of the Underworld.

It is not impossible that we may still find some concealed chamber, or some hidden passage leading to a well, though this is not very probable. Undoubtedly in this extraordinary construction there are some features which correspond to Strabo's description of what he called the Fountain of Abydos, a building having a great similarity with the labyrinth, except that it was on a smaller scale. He says some of the most striking parts of the labyrinth were "the covered ways roofed with single stones of extraordinary size, pillars also of a single stone, and walls constructed of stones not inferior in size to those pillars." It is exactly what we see in our temple, and at present this is the only place in Egypt where such construction may be seen. It is not surprising that Osiris may have had such a huge tomb. When we see that the Kings did not hesitate to build the Pyramids in order to hide and safeguard their bodies, we may fancy that they would not do less for what they supposed to be the body, or part of the body, of one of their gods. Was it contained in a sarcophagus? Was it a head only, or a body? We probably shall never know.

Next winter the travellers going to Abydos will have to go behind the Temple of Seti, and they will be impressed by the sight of one of the oldest constructions in Egypt, slightly modified by the XIXth Dynasty, but certainly due to the most ancient rulers. They will admire the majestic simplicity of this monument, which was absolutely unknown until now. Its discovery shows that the soil of Egypt may still conceal large monuments hidden under a great depth of sand. It is the second time that the work of the Egypt Exploration Fund has revealed a building unique in its character and the existence of which was not suspected. A result such as that of this winter will, it is to be hoped, arouse the interest of the friends of antiquity. They will realise the importance of excavations of this kind which bring to light such wondrous remains of the past, and which are not a search for objects in order to fill museums and enrich private collections.

The late M. Vaudremer [*Hon. Corr. M.*]

At the General Meeting of the Institute, held on Monday, the 23rd March, Mr. E. Guy Dawber, *Hon. Secretary*, made the following announcement: "It is with great regret that I have to announce the

decease of Monsieur Joseph Auguste Emile Vaudremer, the eminent French architect, who for forty years had been connected with this Institute as Honorary Corresponding Member. M. Vaudremer, who was in his 86th year, was held in the greatest veneration by the profession in France for his architectural achievements and for his high personal qualities, and was very greatly esteemed and admired by the many architects of our own country who knew his work and had been brought into contact with him. M. Vaudremer was awarded the Grand Prix de Rome in 1854, and, besides the many important official appointments successively held by him, he was a member of the Institute of France and Commander of the Legion of Honour. I beg to move that the regrets of the Institute for the loss it has sustained by the death of its distinguished Corresponding Member be recorded in the Minutes, and that a message of sympathy and condolence be conveyed from the Institute to the architects of France through the Société Centrale des Architectes Français." The resolution was put from the Chair, and assented to in silence.

The Arterial Roads Conferences.

The London Arterial Roads Conferences organised by the Local Government Board were continued on the 16th, 17th, and 18th March. Mr. Raymond Unwin [*F.*] represented the Institute at the North District Conference, Mr. H. V. Lanchester [*F.*] at the South-West District, and Mr. W. R. Davidge [*A.*] at the South-East District.

THE EXAMINATIONS.

The Colonial Examinations qualifying for Candidature as Associate R.I.B.A.

The following candidates passed the Examination qualifying for candidature as Associate R.I.B.A., held in Toronto last December:—

FETHERSTONHAUGH: Harold Lea, 340 University Street, Montreal, Canada.

HEDLEY: George Ernest, 491 Manning Avenue, Toronto, Canada.

MCDUGALL: James Cecil, 85 Osborne Street, Montreal, Canada.

RHODES: Wilfrid Craven (Probationer 1905, Student 1907), 219 Beverley Street, Toronto, Canada.

SYMMONDS: William, 605 University Street, Montreal, Canada.

COMPETITIONS.

The Barnsley Town Hall Competition.

Members and Licentiates of the Royal Institute of British Architects are again warned that they must not take part in the above competition, because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

By Order of the Council,
IAN MACALISTER, *Secretary*.

STAINED GLASS.

By NOËL HEATON, B.Sc., F.C.S.

Lecture delivered at the Victoria and Albert Museum, 12th March 1914.

ANYONE who is impressed by the decorative qualities of stained glass—and surely those who fail to be moved by its ever-varying charm are beyond the reach of any æsthetic appeal at all—must be led to enquire how such a craft came into existence, and what is the secret of its production. The latter is revealed little by little as we study the development from generation to generation. As regards the former there is much that is obscure, but one thing at least is certain, and that is that the existence of a stained-glass window must have been preceded by the invention of window glass. As a matter of fact window glass had been used for centuries before stained glass was thought of; it is well known that sheet glass of a primitive type was introduced in the first century A.D., and was used extensively in this country during the Roman occupation. Great quantities were discovered during the excavations at Silchester, for example. In general this glass is nearly colourless, but less frequently we find examples of sheet glass strongly coloured; I have a fragment in my possession, for instance, which is of a strong and beautiful blue colour. Such coloured sheet glass cut up into small squares formed an admirable material for the execution of designs in mosaic—a method of decoration that was always extremely popular with the Romans—and with the rise of mosaic as a dominant method of mural decoration during Byzantine times we find such glass tesserae coming into extensive use. Whether the use of glass in this way actually suggested the introduction of stained glass, or whether, as some maintain, it had quite a different origin is a matter of controversy, resting mainly on hypothesis and conjecture, which I do not myself consider a profitable field of discussion. But it is at all events reasonable to suppose that the craftsmen of those days were intelligent; and being intelligent, and knowing what beautiful effects were produced by the play of light through transparent glass (as seen, for instance, in the wine flasks and vases which the glassmakers of that age excelled in producing), surely they must sooner or later have come to the conclusion that they were to a large extent wasting the beauty of their material by using it in this way. Whether a mosaic of coloured glass set in a window opening was the historical foundation of stained glass or not, however, there is no question that such a mosaic is in practice the basis or foundation of true stained-glass work.

It is quite probable that the earliest windows of all were of this type—just mosaic patterns—but there is

various evidence for believing that at least as early as the ninth century the art of the enameller was combined with that of the mosaic worker in the production of windows in which the mosaic pattern was converted into an intelligible design by painting on the surface of the glass with opaque vitreous enamel. Having got so far, the possibilities of the craft were quickly realised. We have to remember in this connection that the period of which I am speaking was an age of symbolism, and that the decoration of the church formed, as it were, the Bible of the people: a window of coloured glass, painted so that it told a story, was a splendid instrument for education—and the idea of pressing windows into the service of religious symbolism rapidly spread and provoked immense enthusiasm. The craft in consequence developed to such an extent that by about the middle of the eleventh century it was of sufficient importance to occupy a whole volume of the famous treatise of Theophilus—perhaps the earliest text book on record.

Theophilus here describes in detail the technical side of stained-glass work, and with a few alterations in details this description might form the basis of an encyclopædia article on the craft as practised to-day. There is practically nothing remaining of stained glass of the time of Theophilus, although one or two fragmentary windows exist which are attributed to the eleventh century. One of the earliest extant, for example, is that of Le Mans. There is a fine sketch of this window in the collection of drawings by Mr. Saint in the South Kensington Museum Library.*

The earliest examples in this country date from the twelfth century; there is a very fine fragment in Dorchester Abbey, for example, and a few fragments in York, such as that in the little church of St. Denis, Walmgate. The finest examples of the period extant in this country are, however, the magnificent remains of the windows which once filled the choir of Canterbury Cathedral; they are generally attributed to the thirteenth century, but I cannot help thinking myself that in character, if not in actual date, they are more typical of the end of the twelfth century. One point which distinguishes in most cases this early work from that of the present day is that the windows were considered as part of the church itself, the subjects of individual windows being arranged on some general

* This is reproduced in *Stained Glass of the Middle Ages in England and France* (A. & C. Black), in which these drawings form the illustrations to the account of stained glass given by Mr. Hugh Arnold.

plan carried out in a uniform method of treatment so that the whole series formed an entity, telling a connected story, and harmonising with each other and the building in which they were placed. In most cases this orderly treatment has vanished owing to subsequent disturbance, either accidental or deliberate, but it is still to be seen in such a church as Fairford. The usual plan was to arrange the windows to illustrate Bible history, but the windows round the choir of Canterbury are exceptional in their treatment: they originally formed a record of the miracles wrought at the Shrine of a Becket—they are, of course, an illustration of deliberate disturbance, all but three having been wantonly destroyed at the spoliation of the Shrine—but they teem with interest, and deserve far more attention than the very cursory glance usually devoted to them by visitors to the Cathedral. I must resist the fascination of tracing their history and elucidating their subject, and will merely allude to the main characteristics of their design from the purely technical point of view. These Canterbury windows, then, were rather unique in their treatment. In most cases windows were executed from what one might term stock designs obtained from contemporary manuscripts. A good illustration of this (although later than the period we are now speaking of) is seen in the windows of Mulhouse, which, as shown by M. Perdrizet, were copied from the *Biblia Pauperum*.*

One or two examples of the work of the thirteenth century, the earliest period of which any extensive remains are extant, will serve better than any description to convey an idea of their treatment and method of execution. In passing, let me mention two things—in the first place I am going to confine my examples deliberately to work to be seen in our own country, rather than attempt the impossible task of covering the whole ground; and in the second place I want to emphasise the fact that stained glass, especially early work, is essentially colour decoration, by showing reproductions in colour as far as possible, which is now rendered possible (although not easy) by colour photography.

Take, for instance, the Saint-Chapelle glass in the Victoria and Albert Museum (Fig. 1). If you consider this magnificent glass as a design in black and white you focus your attention on its weakest points and ignore entirely the main reason for its existence. But regard it as a design in colour and you obtain a totally different impression. Notice the simplicity of the whole thing; only five colours of glass are used, but they are skilfully balanced, and richness is produced by slight variations of thickness and texture in different parts. Then, again, the design is dominated by the essential feature of the craft, the necessity for joining the pieces of glass together into a mosaic by means of the lead. As regards the painting, notice the flatness, the absence of any attempt to



Fig. 1. Detail, Thirteenth Century: Victoria and Albert Museum

represent the third dimension—possibly this was mainly due to lack of skill, but I question whether it was entirely; at any rate, accidental or intentional, it is peculiarly fitted to such a material as window glass.

I can only pause to indicate another type of design altogether that is characteristic of early work, v.z. grisaille work, which was executed mainly in white glass arranged in an elaborate mosaic of interlacing patterns outlined here and there by borders of colour, the whole painted with a simple design, without the introduction of any figures—a purely decorative treatment. Fig. 2 gives a good idea of the design of this grisaille work; a charming fragment of such work has

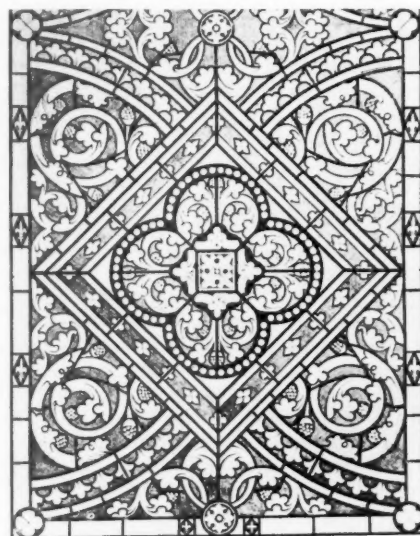


Fig. 2. Grisaille, Salisbury Cathedral.

* Paul Perdrizet, "L'Art Symbolique du Moyen Age à propos des Verrières de Saint-Etienne à Mulhouse," *Bulletin de la Société Industrielle de Mulhouse*, May 1907.

recently been discovered at Westminster Abbey and is now to be seen in the north transept. It is interesting to note the two methods of treatment side by side in those beautiful lancet windows in the Lady Chapel of Hereford Cathedral. But, of course, the finest example of grisaille work is the majestic window known as the "Five Sisters," in the north transept of York Minster.

It is impossible without the aid of a representative series of illustrations reproduced in their original

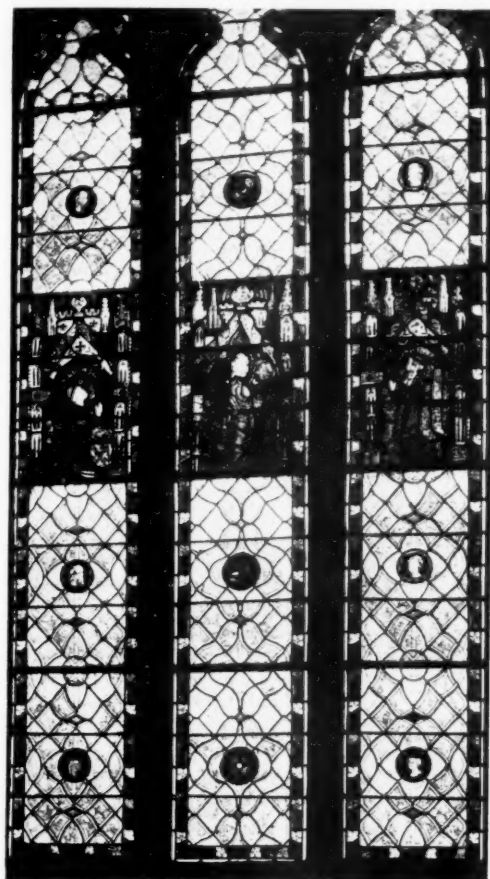


Fig. 3. Early Fourteenth Century: Merton College, Oxford.

colours to attempt in the space at my disposal any detailed description of the progress of design and execution in stained glass during the course of the fourteenth and fifteenth centuries, until the craft reached its highest development towards the dawn of the sixteenth century. Confining ourselves to the examples in our own country, we must examine in turn such treasures as remain, for instance, at Merton College, Oxford; Hereford; Tewkesbury; Gloucester; New College, Oxford; The Priory Church, Great Malvern, and, above all, the Minster and the numerous

parish churches of York, to realise the gradual transition that took place. Comparison of a typical example from each period (Figs. 3 to 7) will, however, indicate the main features of development. The windows of All Saints', North Street, York, always appeal to me as some of the finest examples of what it is possible to achieve in the way of beautiful design, given the consummate skill in execution possessed by the craftsmen of the fifteenth century at its best. Thanks to the courtesy of the Rev. P. J. Shaw, the Rector, I am able to enrich this article by reproductions of details of two of these windows.* Every time I examine these windows (and I never miss an opportunity of doing so) they impress me more and more with their "tranquil beauty," as Dickens puts it. I think also we are vastly indebted to Mr. Knowles, the veteran glass painter of York, for the skilful manner in which he executed the necessary repair of these windows many years ago.

The elaboration of design achieved by the craftsmen of the later fifteenth century is shown in a still more striking manner by the glass of Malvern Priory, details of which are shown in Figs. 6 and 7. This reaches its climax in the one fine example of mediæval glass to be seen in London—the magnificent east window of St. Margaret's, Westminster.

One cannot help feeling, however, that this elaboration marks a vicious tendency—the tendency to override the essential limitations of the craft. It was quite all right so long as the glass painters possessed the consummate skill in execution required to execute such intricate designs according to the traditions of their craft—so long as they maintained the mosaic of transparent coloured glass as the foundation of their design.

As an example of the difficulties thereby entailed I would refer to a shield to be seen in All Saints', York, an admirable reproduction of which, by Mr. Saint, is to be seen in the Victoria and Albert Museum (Fig. 8).

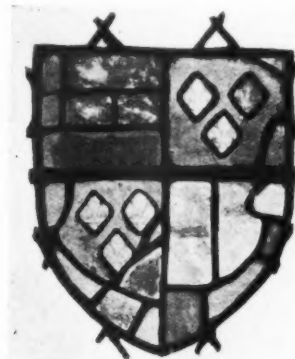


Fig. 8.

* The coloured plates accompanying this article are reprinted from *An Old York Church*, edited by the Rector. The plates are from drawings of the glass executed by Miss Mabel Leaf, and the original blocks have been kindly lent for the present publication.



Fig. 4. Fourteenth Century: St. Martin, Micklegate, York.
(Detail of S.E. Window.)



Fig. 6. Late Fifteenth Century: St. Ann's Chapel, Malvern.

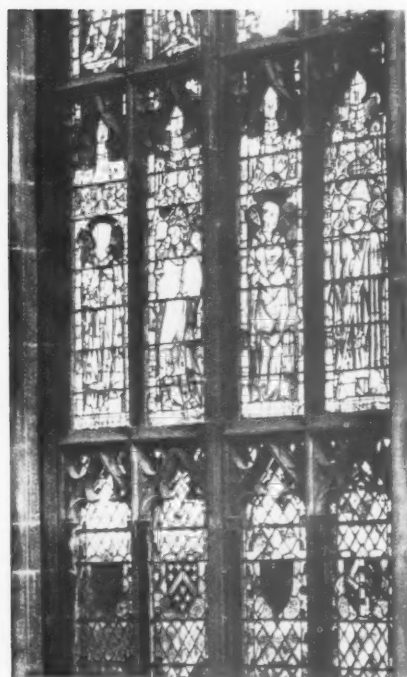
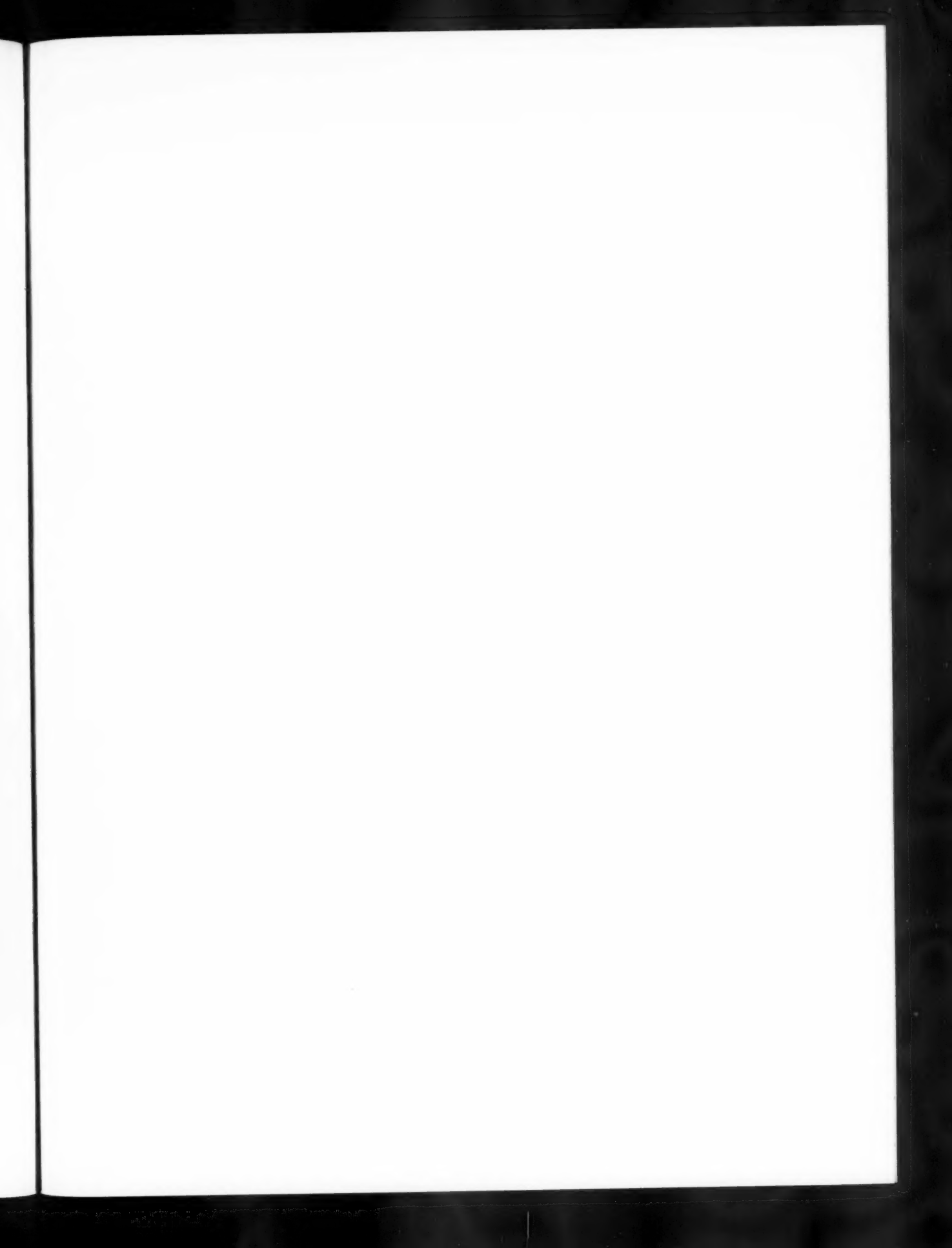


Fig. 5. Early Fifteenth Century: Gloucester Cathedral.
(Detail of Great East Window.)



Fig. 7. Early Sixteenth Century: Jesus Chapel, Malvern.





THE APPEARANCE OF OUR LORD TO A BISHOP SAYING MASS.
PART OF WEST LIGHT, WINDOW I.



THE SIXTH CORPORAL ACT OF MERCY: RELIEVING THOSE IN PRISON.
PART OF EAST LIGHT, WINDOW IX.

The artist has not shirked the difficulty of representing golden fleurs-de-lys on a blue field, but has fairly faced and overcome the problem by laboriously cutting holes in his sheet of blue glass, staining the fleurs-de-lys on fragments of white glass and inserting these in the openings, securing them by a strip of lead.* Truly "there were giants in these days," but unfortunately their successors either lacked their skill or their training in the traditions of the craft, or were obsessed by the idea of producing an elaborate pictorial effect at all costs. A means of escape from their limitations was available in the use of transparent coloured enamels. Think how much easier it would be to execute the shield just examined by enamelling the blue ground on white glass, picking out the fleurs-de-lys in stain! But without going into an elaborate explanation of the technical and artistic reasons, I think everyone will agree that such facilities of execution were only obtained at the expense of those qualities which are the chief glory of stained glass—the "palpitation of light" that one gets when the sun streams through a mosaic of transparent coloured glass, with its delicate variation of thickness and texture. However carefully they are prepared, transparent enamels are in comparison lifeless and muddy: worse than that, they are of necessity prone to decay—they lose their brilliancy and transparency, and in many cases peel away bodily from the glass owing to difference of expansion, leaving unsightly gaps. But the use of such enamels came into vogue, and as we follow the craft through the sixteenth and seventeenth centuries we find them used at first sparingly, as for example in the window by William of Marseilles in the Museum, but more and more freely as glass painters who lacked the traditions of their predecessors succumbed to the snare of their facility. The result is an entire change of technique, as can be seen, for instance, in the seventeenth-century work of Van Ling—notably in the north-west aisle window of the nave of Christ Church, Oxford, where the use of coloured sheet glass is reduced to a minimum. One needs only to compare the effect of that window with the thirteenth- and fourteenth-century glass in the same church to realise all that this involved.

The final outcome is seen in the eighteenth century, the most familiar example being the west window of the ante-chapel at New College, Oxford, executed in 1777, by Jervais, from designs by Sir Joshua Reynolds (Fig. 9). By this time the idea of a design based on a mosaic of beautifully-coloured pieces of glass had been entirely abandoned owing to the difficulty of executing elaborate colouring, modelling, and perspective by such a process. The whole window is painted in enamel on squares of plain white glass. The use of enamel has gradually led, in fact, to the idea of escaping altogether from the structural necessities of the window and producing the illusion of a trans-

parent oil painting. But notice how futile is this idea—the window, after all, is of necessity a mosaic of square sheets of glass leaded together, because in those days it was not possible to produce a sheet of glass larger than about 24 inches by 18 inches, and the use of such squares simply draws attention to the limitations and defeats its own end. To-day it would be possible to execute such a picture on one huge sheet of plate glass—which would perhaps provide the illusion in this case of all the virtues personified sailing in at the open window, until some irreverent undergraduate with a catapult destroyed the whole illusion at one shot and brought the window



Fig. 9. Portion of West Window, New College, Oxford.

shattering to the ground in irretrievable ruin. As it is, these extremely virtuous ladies stand, as it were, behind prison bars, and they are, in fact, fading into a condition of shabby disrepair. Though they were designed by one of the greatest artists the world has produced, and though endless care and expense was lavished on their production,† they seem a sorry travesty of all they are intended to represent. Such being the result when a man like Sir Joshua Reynolds applied himself to the craft, what can one expect when lesser men worked on the same lines? For answer, I can only refer you to the church of St. Martin, in the Micklegate, York, where we see the work of Peckett inserted in the remains of a fourteenth-century window.

By the dawn of the nineteenth century stained

* Of course, the modern method of solving this problem would be to use a flashed blue glass and etch away the surface with hydrofluoric acid.

† Dallaway (*English Architecture*) states that the cost of the window was £2,000.

glass had become practically a lost art—windows were executed, but they were not stained glass as we understand it to-day and as it was produced in mediæval times. Of course, a good many causes contributed to this—for one thing art always seems to reflect the age that produces it, and we all know the characteristics of the early nineteenth century. Until Winston began to make his researches, and drew attention to the mosaic character of early glass, all the traditions of early work were hopelessly lost—the main idea seems to have been to produce a window that might cause a visitor to exclaim, "Is that really a window, how wonderful—it is exactly like a real picture." How far this really was the case is evident from the description of the art as then practised in the *Illustrated Exhibitor* for 1851. In the detailed description of the exhibits at the Great Exhibition these ideas are emphasised again and again; there is an elaborate description of an illustration the marvel of which is that it was all executed on a single piece of plate glass; whilst concerning a window by Mr. Baillie also illustrated (representing Shakespeare before Queen Elizabeth) it is observed that "the effect attained is equal, if not indeed superior, to oil painting."

But when the glasspainters tried to follow out the ideas of Winston and revived mosaic glass-painting, the result was if anything worse than before! Nothing can exceed the appalling results of early nineteenth-century work. Now why was this? First of all I think it was largely due to their firm conviction that bad drawing was the main characteristic of early work—they thought they had only to be primitive enough in their execution to secure the spirit of the early workers. I mention this because I have seen quite recently the same idea prevailing in designs for mural decoration: to my mind this is somewhat on a par with the man who argues that, because there are many cases known of genius which has risen superior to physical disability, therefore physical disability is a sign of genius. You have only to examine early work to realise that the craftsman told his story with all the skill of which he was possessed, and that his success is achieved in spite of and not because of his limitations as regards design; after all there is nothing like severe limitations for killing off the man of mediocre skill and limited enthusiasm and bringing to the front the man of genius.

But we must be fair, and acknowledge that the glasspainter of the early nineteenth century was hampered by many difficulties. For instance, in mediæval times glass was an article of luxury, and window glass especially was produced solely with an eye to its æsthetic qualities; glass as we know it to-day, a purely utilitarian product, a means to an end rather than an end in itself, was unknown, and impossible of attainment; their glass was absolutely useless for making lantern slides, or motor lamps, or any purpose for which one requires the glass to look *through*,

because of its inequalities of thickness, its imperfect transparency, but beautiful to look *at* because of these very "defects." When mosaic glasspainting was revived, glassmaking in the interval had become a science—glass was made to look through not to look at—all these qualities had been improved out of existence, and the only coloured glass obtainable was the crude, uniform, glaring tints which are so painfully familiar to us. This has now been remedied, and for many years glass has been available which compares in every way with the material used in ancient times.

But again we must be fair, and acknowledge that even with this improvement the modern craftsman is not on equal terms when his work is contrasted with ancient glass, which has undoubtedly gained immeasurably by the effect of time. But here we come to a point where the mediæval work was often at fault. Decay up to a certain extent undoubtedly increases the beauty of the glass, but when it proceeds to such an extent as to result in actual disintegration it cannot but be regarded as a serious defect. Mediæval glass was very unreliable in this respect, for reasons which are readily understood,* and it became worse and worse as time went on; the glass of Saint-Chapelle already referred to is merely covered with a surface patina; the glass of the great east window of York, 200 years later, is literally in places so fragile that you can put your finger through it. Such decay is the herald of restoration and all that that may imply. It is here that modern technology can be of immense service if allied to artistic perception. I venture to assert that there is no reason whatever why every square inch of the glass of a modern window, whilst possessing all those qualities which give mediæval glass its charm, should not be absolutely free from any tendency to excessive decay, so that after 500 years' exposure it remains sound and intact, its charm increased by that slight patina of the surface which, as Winston says, "is like the work of man perfected by the hand of God."

But the work of the early nineteenth century was sadly defective in another way—the enamel used in painting was so lacking in durability as at times to fade away almost before one's eyes.†

Let us again be fair and recognise the fact that this defect was far from unknown in mediæval times. Their enamel was very unreliable. In many cases, it is true, it was so durable that it acted as a protection to their unsound glass, and such specimens are pointed out to us as examples of how things were done in the good old days. But the many cases where the work has entirely perished are not there to point *their* moral. This, again, is a case for the application of science, and again I venture to assert that the cause of this

* I have discussed the reasons in detail in two papers to be found in the *Journal of the Royal Society of Arts*, 13th March 1907, and 18th March 1910.

† The causes of this are also discussed in the paper referred to above.

defect has been studied and overcome, and that there is every reason to believe that the best work of to-day will remain intact for the benefit of our remote descendants.

I think that the study of these early failures leads one inevitably to the conclusion that what is really necessary for the perfection of such a craft as stained glass is a combination of artistic ability and technical knowledge. Some years ago I expressed my conviction on this point as follows: "There must be two sets of workers—the artists, and those who work for them, but these two must work together to the same end if the best results are to be achieved; and to render this possible each must understand and appreciate the aims, the problems, and the difficulties of the other; there must, in fact, be co-operation between science and art. And I would say further that to my thinking the real function of technical education, as far as concerns such crafts, is to bring about this understanding—to teach the practical craftsman the fundamental principles on which his work is based, which he only learns by long and painful experience in his studio."*

I can only say that the experience of every passing year strengthens and endorses that belief. The point is, are we in that position to-day? I must frankly admit that I have rarely seen a modern window that gave me perfect satisfaction; but whilst there is always room for improvement, I think we must acknowledge the immense progress that has been made in recent years. In this connection I would like to make it clear that I am far from wishing to suggest that stained glass should be merely imitative of mediæval work. A thorough knowledge of mediæval work is essential in order to understand the possibilities and limitations of the craft, to appreciate what can and what cannot be done with advantage in stained glass. But given the consummate skill in craftsmanship possessed by his predecessor of the fifteenth century, there is no reason why the modern artist should not use this together with the technical advantages he enjoys to express his own ideals and develop the craft to a point beyond that which it ever reached in mediæval times.

It is unfortunate that the modern artist suffers from a disadvantage which is quite beyond his control. I referred above to one great difference between ancient and modern windows; in mediæval times the stained glass was part of the church, the logical completion of the design, and though the subjects varied, the windows invariably told a connected story, and were designed in harmony with one another and with the building in which they were placed, or rather of which they formed a part. How many of us

must have gone into a modern church and wondered whether we really *were* in a church or in an exhibition; where each window competed with the next for your attention and all was chaos?

Of course we must frankly recognise that much of this is conditioned by the spirit of the age, and we must in fairness face the fact that it is in most cases not the artist who is responsible. We all have to live, and an artist has to live by his individuality. If a man executes a window that is unobtrusive and harmonises with its surroundings he earns the gratitude of all who love the craft; but if he succeeds in producing a window which will dominate the whole building he effects a magnificent advertisement which will secure him commissions for further work. So long as the present system prevails of regarding windows as isolated units independent of the building itself, so long must the artist be at the mercy of the donor.

It is curious that whilst I was thinking how best to put this view in the fewest words I came across an article in the *Church Times* for 30th January last which deals with it so much better than I could that I quote from it the following passage:—

That the great majority of our churches show in their windows a variety which is anything but charming is due to causes over which we have no control. . . . Only we can see that such mistakes are not repeated in new churches. . . . Every new church should have its scheme from the first, ready for the pious donor, who will more often than not fall in with such a scheme and admit its value, and whose gift should be refused if he will not. A scheme once framed and accepted should be modified only in detail, and every effort should be made to carry it out in harmony of treatment consonant with the harmony of its thought. So our churches, or those at least which are not already spoiled, may become again the Bibles of the poor, setting forth in orderly sequence the Divine plan of man's redemption. It is beyond question that the old haphazard glazing of our church windows with weird medleys of subjects and violent contrasts of treatment should now be brought to an end. If we are compelled to criticise those who have gone before us, we may at least learn in the process to protect ourselves against the criticism of those who shall come after us.

In conclusion, I suggest that we have every reason to view the future of stained glass with enthusiasm. We have to-day glass which combines technical soundness with æsthetic quality, which is beautiful in itself and may be relied upon to become more beautiful still in course of centuries. We have colour for painting which I venture to suggest is equally reliable. But above all we have a body of artists both imbued with a love of their craft and thoroughly alive to the technical necessities which I have described, men and women who may be trusted to carry on and develop its ancient traditions. One may reasonably hope that generations yet to come may treasure the best work of to-day, as we treasure the work of our predecessors of mediæval times.

* *Journal of the Royal Society of Arts*, 18th March 1910, p. 467.

ALLIED SOCIETIES.

The Glasgow Institute of Architects.

At the Annual General Meeting of this Institute held on the 4th March, Mr. Alex. N. Paterson, A.R.S.A., addressing the members as retiring President, said they had every reason to be gratified with the record of the past year as showing a continued increase both in numbers and influence. As to the former, the session had again brought a marked increase in all sections of their membership. Year by year they were steadily approaching their ideal, that of including in their ranks every practising architect with the necessary qualifications. Very few indeed were there now in Glasgow who were not with them. In the wide area which constituted their Province under the territorial scheme of the Royal Institute of British Architects, they had already a very large number of members. There was still room for expansion, however, and the Council had already under consideration a means for bringing the claims and advantages of the Institute before the county practitioners. Where concerted action was desirable, as in so many instances it was, the importance of a united and general support was so obvious that no insistence on the fact was necessary, still less that success was most likely to be attained by all being comrades under the same banner. As regards their influence, they had had gratifying evidence during the past year that the benefit of their advice and assistance had been recognised where in former years it had not perhaps been so well appreciated. When speaking of influence they naturally thought more especially of Public Authorities, who were largely interested in building operations. With one or two exceptions they in Glasgow had not much to complain of as regards the employment by such authorities of unqualified—or self-qualified—officials in carrying out architectural works of importance; and where the work was thrown open to competition, it would seem that an approach to the Institute through the President or one of the members for guidance in drawing up the conditions and selecting or assisting to select the best design was steadily becoming recognised as the best course to pursue. And the best in this case did not mean solely or even mainly best in the interests of the architects, but rather as regards the artistic quality and the general efficiency of the result secured in the building erected. As he had said elsewhere, architects individually and as a class were a most altruistic section of the community. They might be jealous of each other—though the mutual intercourse of members of the Institute went far to remove what was evil in that attitude—but they were much more jealous in regard to the high standard of their own work, and of architecture generally, and spent themselves in the endeavour to raise its standard beyond the demands of their clients, who, in most cases, were little aware of the amount of labour that had gone to the study and perfecting of the designs for their buildings. He ventured to think that it was on these lines—in making it clear to the public generally, by their conduct as individuals and in their corporate capacity, that their interest was in the advancement of their art, and the better service of the community through its means, rather than in self-seeking—it was on these lines that rested the best hope of their influence being extended and consolidated. That once attained, the individual benefit would most surely follow. The advice they had proffered to the Corporation of Glasgow in the matter of the Municipal Buildings Extension had been accepted, and again in the case of Cathedral Square. Was it too much to hope that the appeal recently addressed to it in connection with the thorny subject of Cross River Traffic would also be listened to? As this was the last occasion on which he should occupy the Chair he would close with a word regarding one or two ideals unrealized. First, as to student members. There were, he supposed, about 150 pupils in the School of Architecture. Some of these were already on their list as Associates, but he would like to see every one of them both students of their school and student members of their Institute. That, he hoped, might be accomplished during the coming session as the result of the further deliberations of the Committee which had the matter in hand, to the benefit of both parties, and

without requiring any financial sacrifice from their not too highly remunerated juniors. Next, as to their rooms. They were admirably housed in many respects, but a centre which would afford more opportunity for social intercourse among their members would be a great advantage if it could be managed without straining their limited means. Even without that, something might be done to make their present room of greater interest and to give it more character as the centre of architectural thought of the City. The room might be hung with portraits of distinguished members and past presidents, and with drawings and photographs of notable work by members past and present. Memorial tablets might be placed on important buildings setting forth the names of their architects, with a limit as regards age of erection of say fifty years, which would at once rouse the interest of the public and contribute the fittest commemoration of those earlier brethren of whose contributions to the City's amenity and welfare by their works they, their successors, had reason to be proud, while forming for them a stimulus in the hope that some day a building of their own might be similarly honoured by those who follow after them in the Institute. These and other means and agencies by which the Institute might still further pursue the aim so admirably set forth in its Charter he left with confidence for the consideration of his successor in office with the assistance of the Council and the co-operation of the members at large.

MINUTES. X.

At the Tenth General Meeting (Ordinary) of the Session 1913-14, held Monday, 23rd March 1914, at 8 p.m.—Present: Mr. Reginald Blomfield, R.A., *President*, in the Chair, 47 Fellows (including 14 members of the Council), 52 Associates (including 1 member of the Council), 5 Licentiates, and numerous visitors—the Minutes of the Meeting held 9th March, having been published in the JOURNAL, were taken as read and signed as correct.

The Hon. Secretary announced the decease of Joseph Auguste Emile Vaudremer, Member of the Institute of France, Commander of the Legion of Honour, *Hon. Corresponding Member*, and it was resolved that the regrets of the Institute for the loss it had sustained by the death of its distinguished Corresponding Member be entered on the Minutes of the Meeting, and that a message of the Institute's sympathy and condolence be conveyed to the architects of France through the Société Centrale des Architectes Français.

The death having been also announced of Arnold Thorne, *Fellow*, Past President of the Devon and Exeter Architectural Society, who had served on the Institute Council as representative of that body, a vote of sympathy and condolence was passed to the relatives of the late member.

The following gentlemen attending for the first time since their election were formally admitted by the President—viz., Ernest Tatham Richmond, *Fellow*; John Oliver Brook Hitch, Henry Victor Godfrey, Charles Dearman Hawley, Robert Albert Walter, *Associates*; Thomas R. Bridson, *Licentiate*.

On the motion of Mr. George Hubbard, F.S.A., *Vice-President*, seconded by Mr. Sydney Perks, F.S.A. [F.], it was

RESOLVED, that this Meeting hereby confirms the Resolution passed at the Special General Meeting held on the 9th March—viz., "That under the provisions of By-laws 65, 66, and 67, subject to the approval of the Lords of His Majesty's Privy Council, By-law 28 be suspended from the 31st March 1914, to the 30th June 1915."

The President expressed his grateful acknowledgments to members for the vote of congratulation passed to him on his election as Royal Academician.

Mr. Lisle March Philipps having read a Paper entitled BORROWING IN ARCHITECTURE, and illustrated it with lantern slides, a discussion ensued, and on the motion of Professor W. R. Lethaby [F.], seconded by Mr. E. B. Havell, a vote of thanks was passed to him by acclamation.

The proceedings closed at 10.30 p.m.

